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Pour ORGUE OU HARMONIUM

en deux volumes

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ALBUM GRÉGORIEN

La restauration du plain-chant, son mode d'exécution, son harmonisation, sont l'objet des préoccupations artistiques de notre temps. Chercher à faire prévaloir à l'Église la tonalité liturgique, au moins dans les parties de l'office réservées au chant grégorien, me semble de la plus élémentaire logique. Il faut reconnaître que ces idées gagnent chaque jour du terrain.

Mais, il faut aussi l'avouer, si la tonalité liturgique — tonalité dont la Renaissance ne nous offre que des vestiges, bien que des œuvres comme le très expressif motet « *O Iesu Christe* » en mode phrygien ecclésiastique de Jacobus van Berchem (1520) soient, à mes yeux, d'admirables spécimens de musique grégorienne pure — si, dis-je, grâce aux travaux de Niedermeyer, la tonalité liturgique sert généralement de base aujourd'hui à l'accompagnement du plain-chant, il n'est malheureusement pas encore d'un usage courant d'exécuter à l'orgue des pièces purement grégoriennes. Dans les dialogues qui s'établissent entre le chœur et l'orgue, ce dernier semble ne connaître que nos deux modes majeur et mineur, tandis que les modes primitifs font loi au lutrin. Il résulte de ce manque d'unité de vues des disparates choquantes, des duretés, le désordre, enfin, là où devrait régner l'harmonie la plus parfaite.

Je crois faciliter la tâche des organistes en publiant un nouveau recueil de pièces brèves grégoriennes. L'altération traditionnelle du *si* (ceux qui ont quelques notions de plain-chant me comprendront) intervenant seule dans ce recueil, il sera facile, suivant les besoins du service, de transposer toutes ces pièces d'un demi-ton — le nom des notes ne changeant pas. La registration indiquée pourra être modifiée selon les ressources qu'offrira l'instrument.

J'ajoute que, pour que les 230 pièces dont se compose cet ouvrage puissent convenir à toutes les parties de l'office et rester dans le sentiment de nos fêtes religieuses — graves ou exultantes, tristes ou joyeuses — je ne me suis pas contenté de les écrire ou très courtes ou supportant un certain développement, j'ai cherché surtout à en varier le caractère, suivant, en cela, la tradition constante des vieux maîtres de l'orgue. Cette diversité de style servira sans doute aussi à démontrer qu'en fait d'invention musicale, de rythme, de fantaisie même, la tonalité grégorienne, avec ses ressources propres, n'excluant aucun des procédés de composition en honneur aux belles époques de l'art, peut satisfaire à toutes les exigences.

Est-il nécessaire d'appuyer sur les avantages qui doivent résulter, pour les musiciens, de la connaissance et de la pratique des anciennes tonalités? N'est-ce pas en étudiant les œuvres du passé qu'on résistera mieux à la musique dite facile, qu'on se fortifiera contre les séductions, je devrais dire les sujétions de la mode?

Servir la cause du plain-chant me paraît donc marcher en même temps au progrès musical. Puisse mon modeste travail concourir à ce double but!

EUGÈNE GIGOUT

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5me ET 6me MODES

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pour

ORGUE ou HARMONIUM

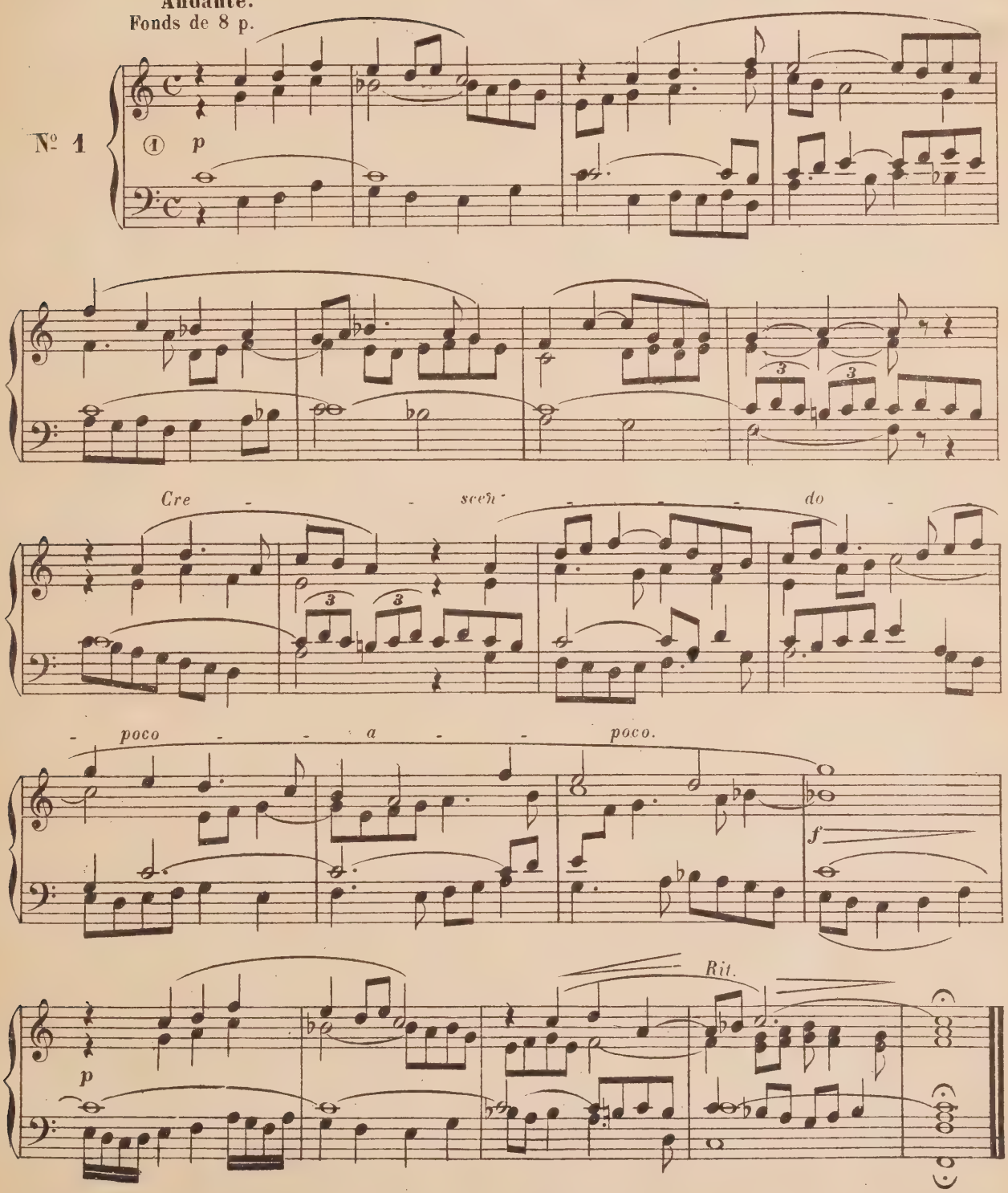
2me VOLUME

EUGÈNE GIGOUT

5me ET 6me MODES

FINALE FA

Andante.
Fonds de 8 p.



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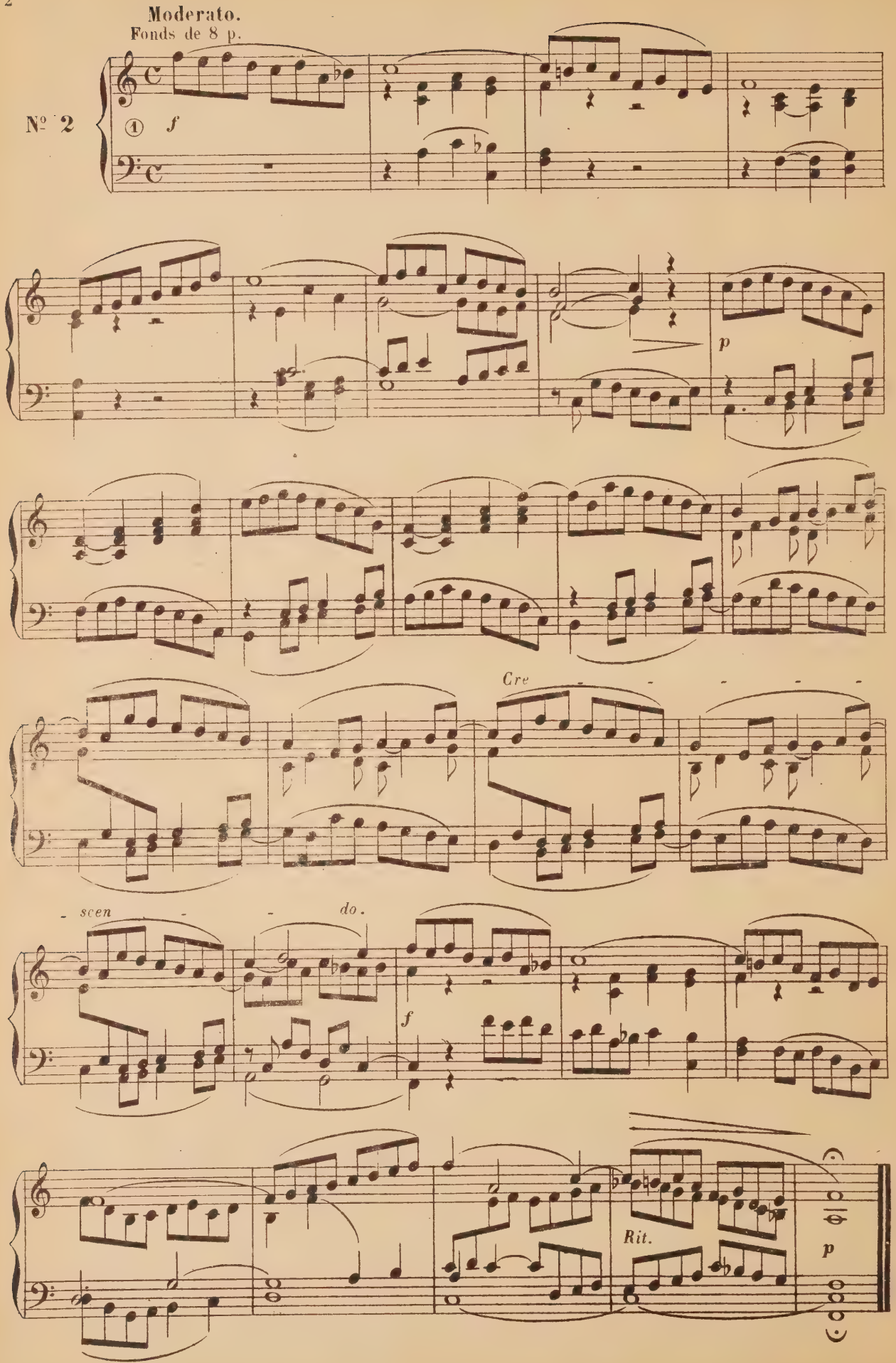
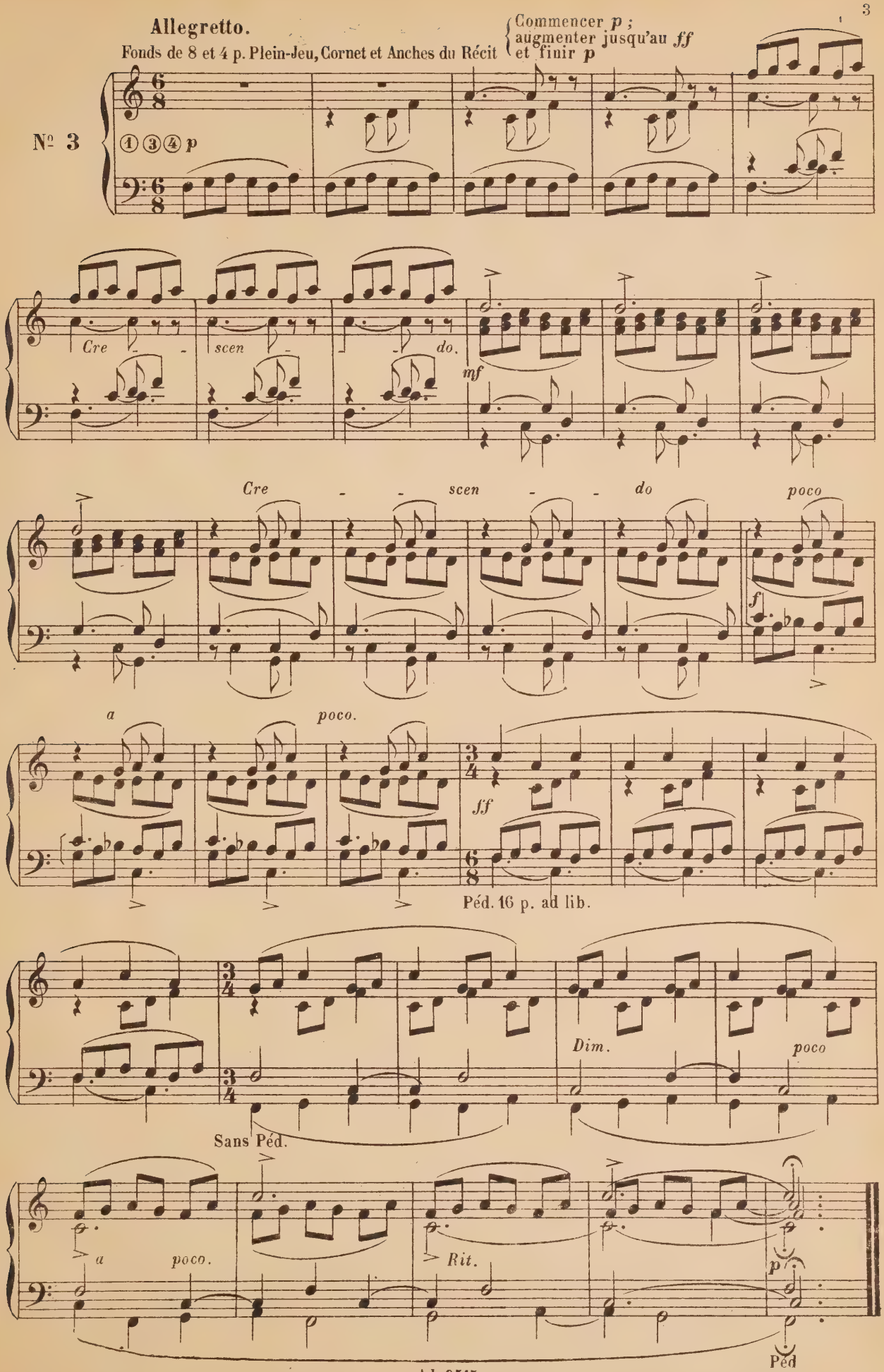
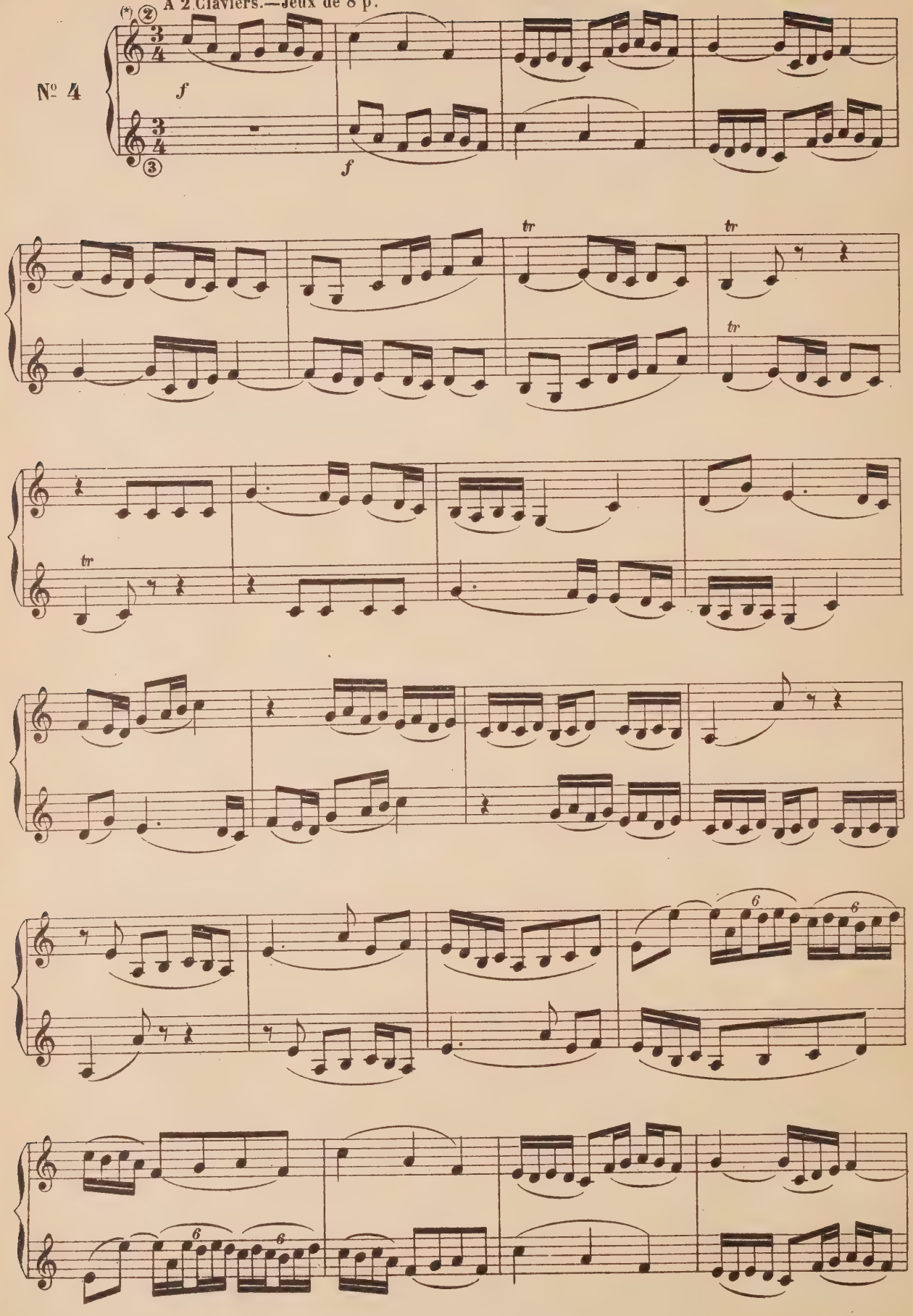

Moderato.
Fonds de 8 p.
N° 2
f
p
Cre
scen
do.
f
Rit.
p


Allegretto.
Fonds de 8 et 4 p. Plein-Jeu, Cornet et Anches du Récit
Commencer p ; augmenter jusqu'au ff et finir p
№ 3
① ③ ④ p
Cre - scen - do.
mf
Cre - - scen - - do
poco
f
a
poco.
ff
Péd. 16 p. ad lib.
Dim.
poco
Sans Péd.
a
poco.
Rit.
p
Péd

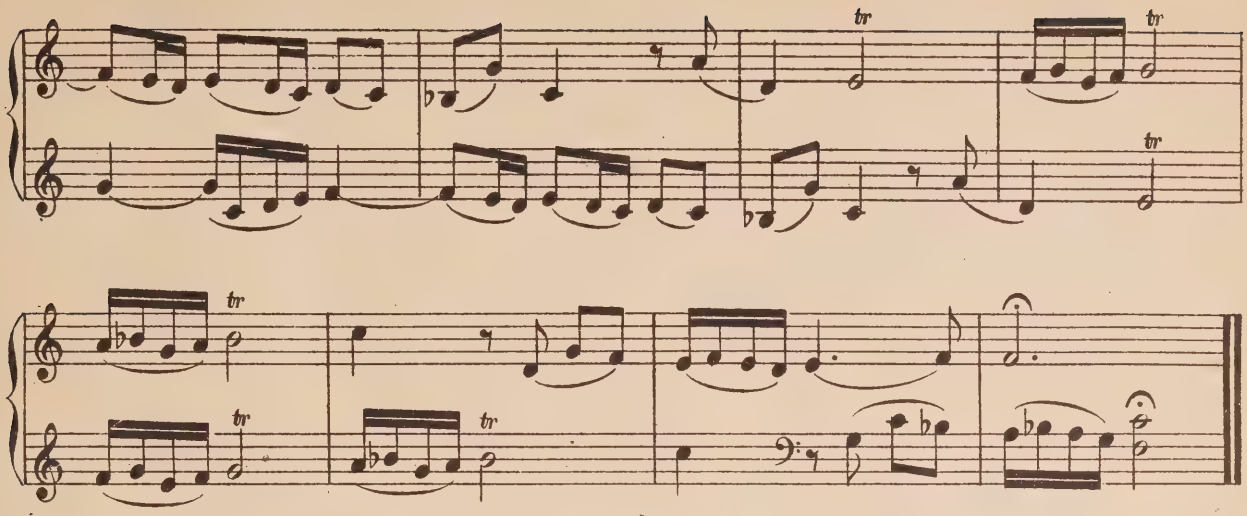
Allegro.

A 2 Claviers.—Jeux de 8 p.

Nº 4

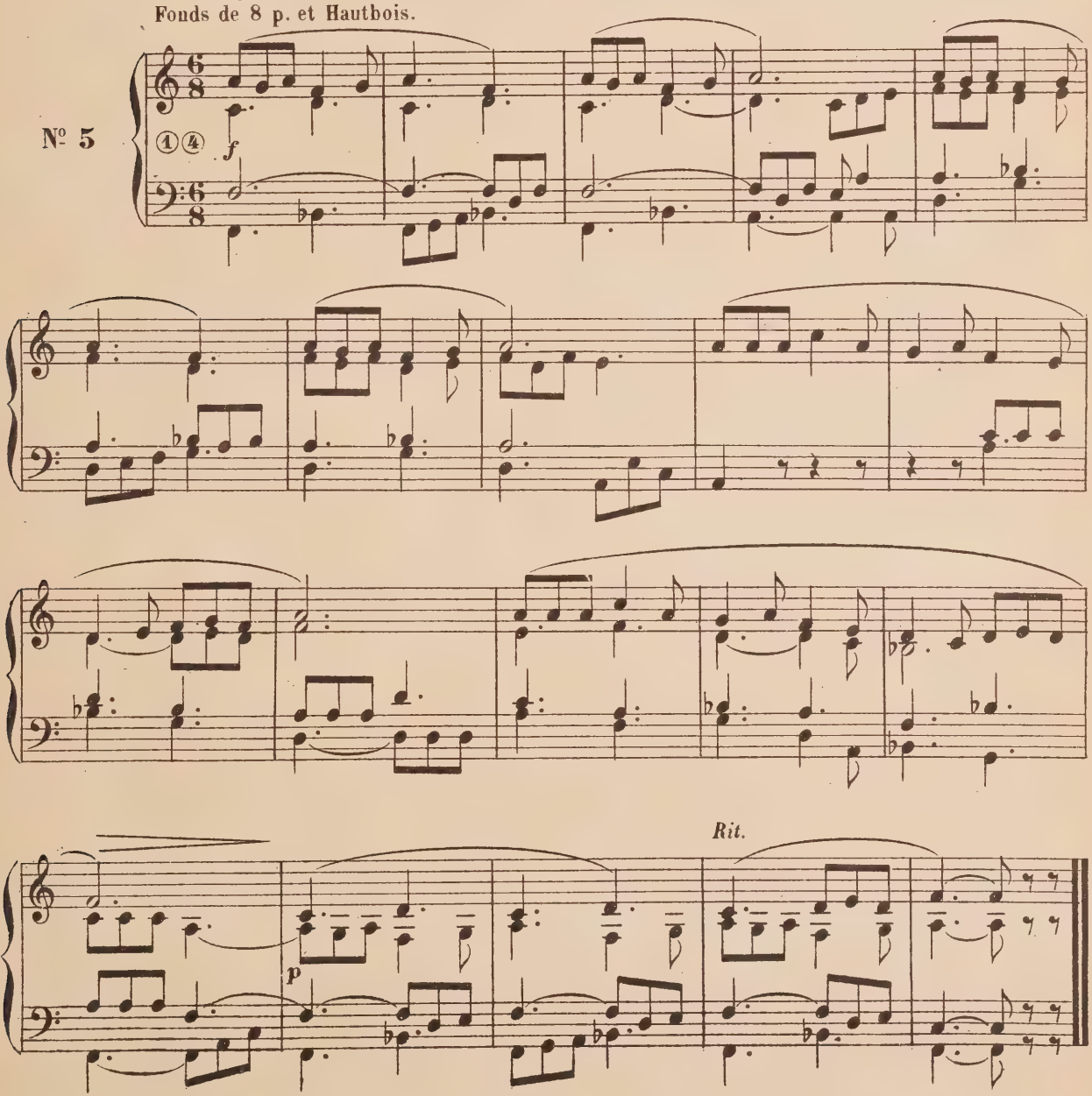


(*) Avec ② on jouera à l'octave supérieure — Avec ③ à l'octave inférieure.



Allegretto.

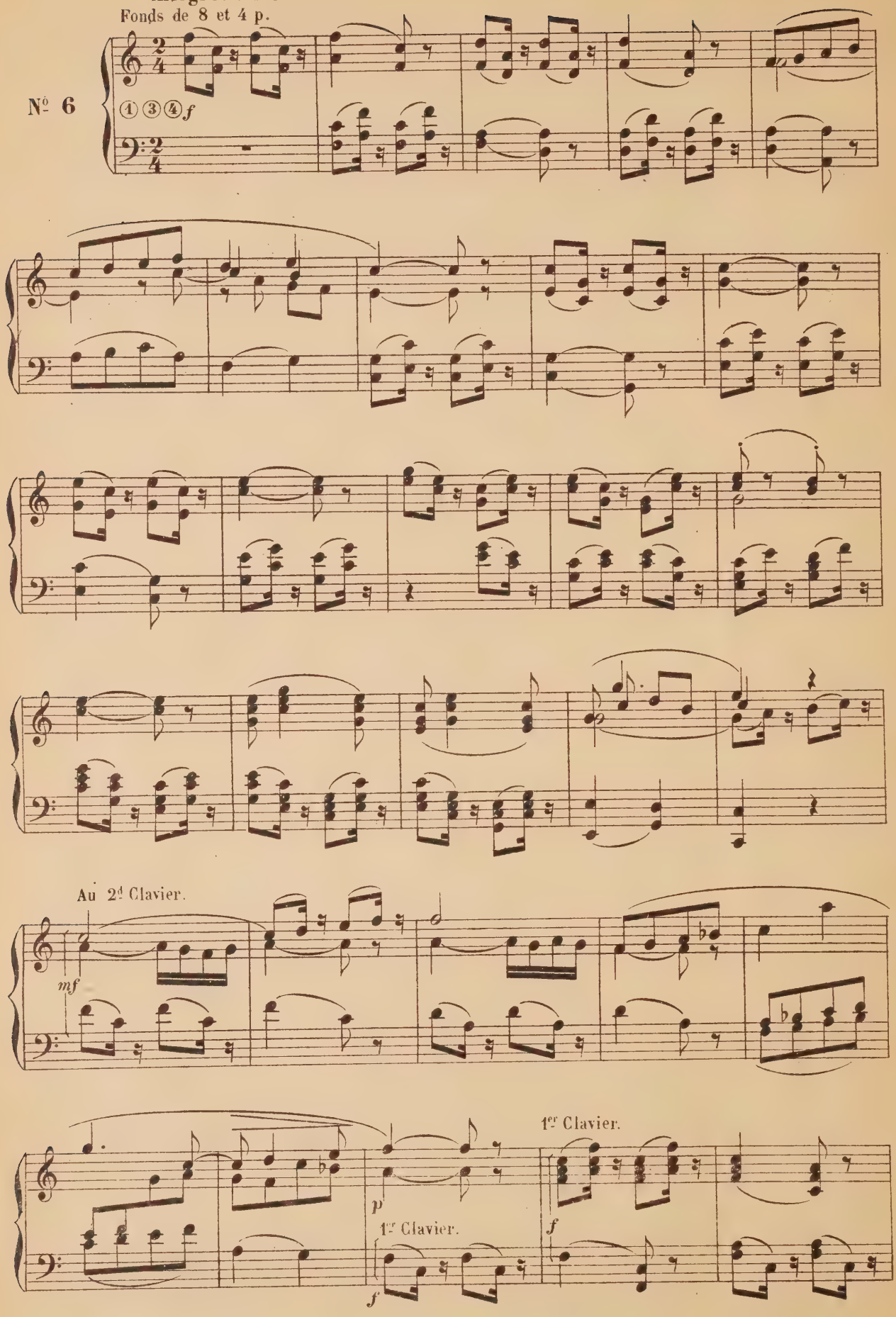
Fonds de 8 p. et Hautbois.

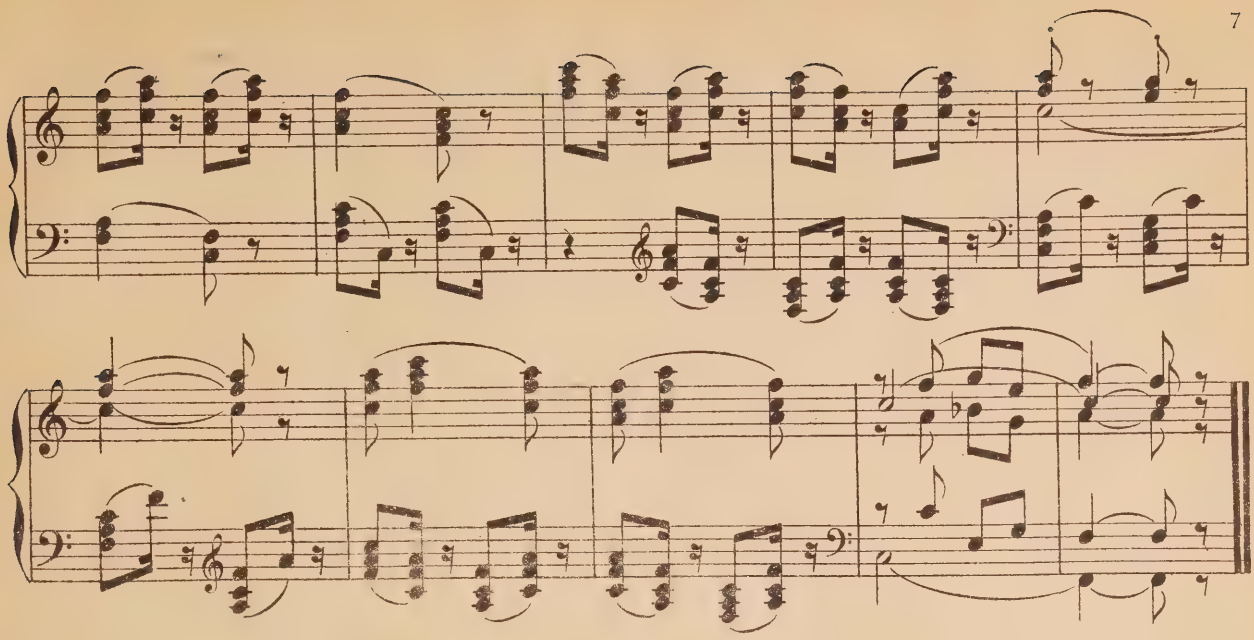


Allegretto moderato.

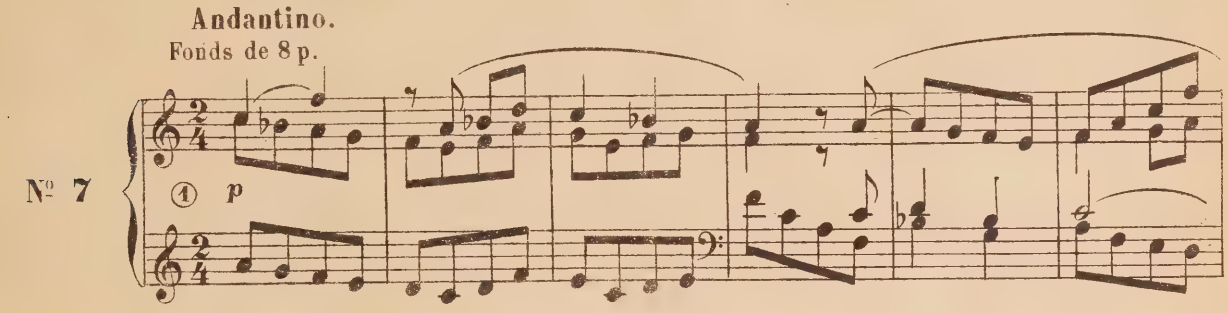
Fonds de 8 et 4 p.

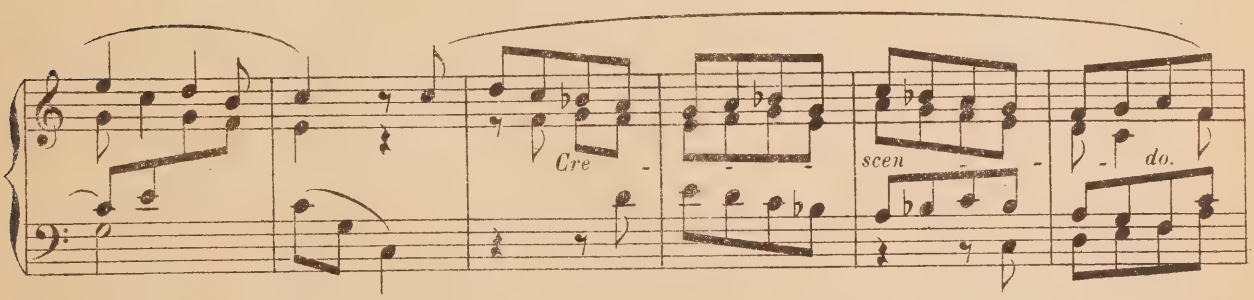
N° 6

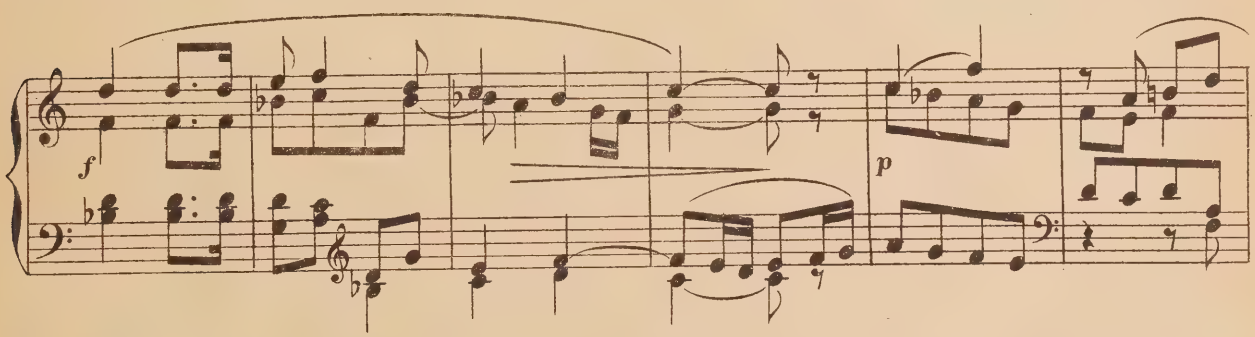


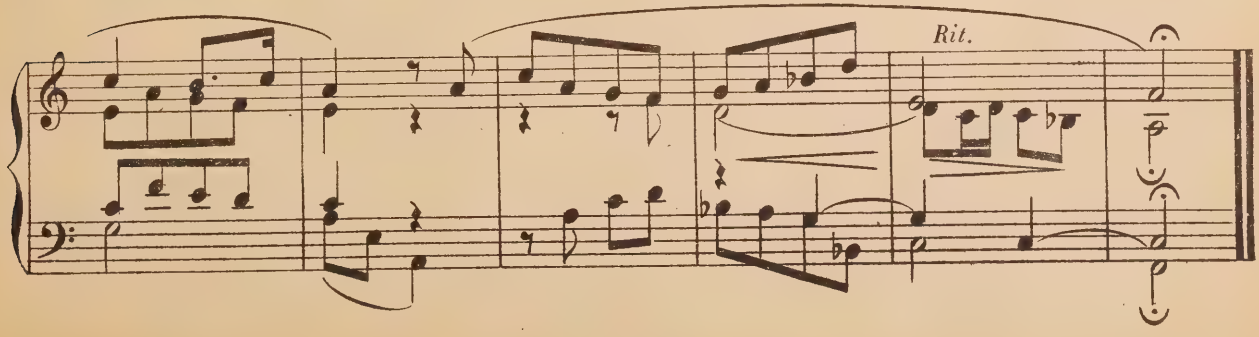


Andantino.
Fonds de 8 p.





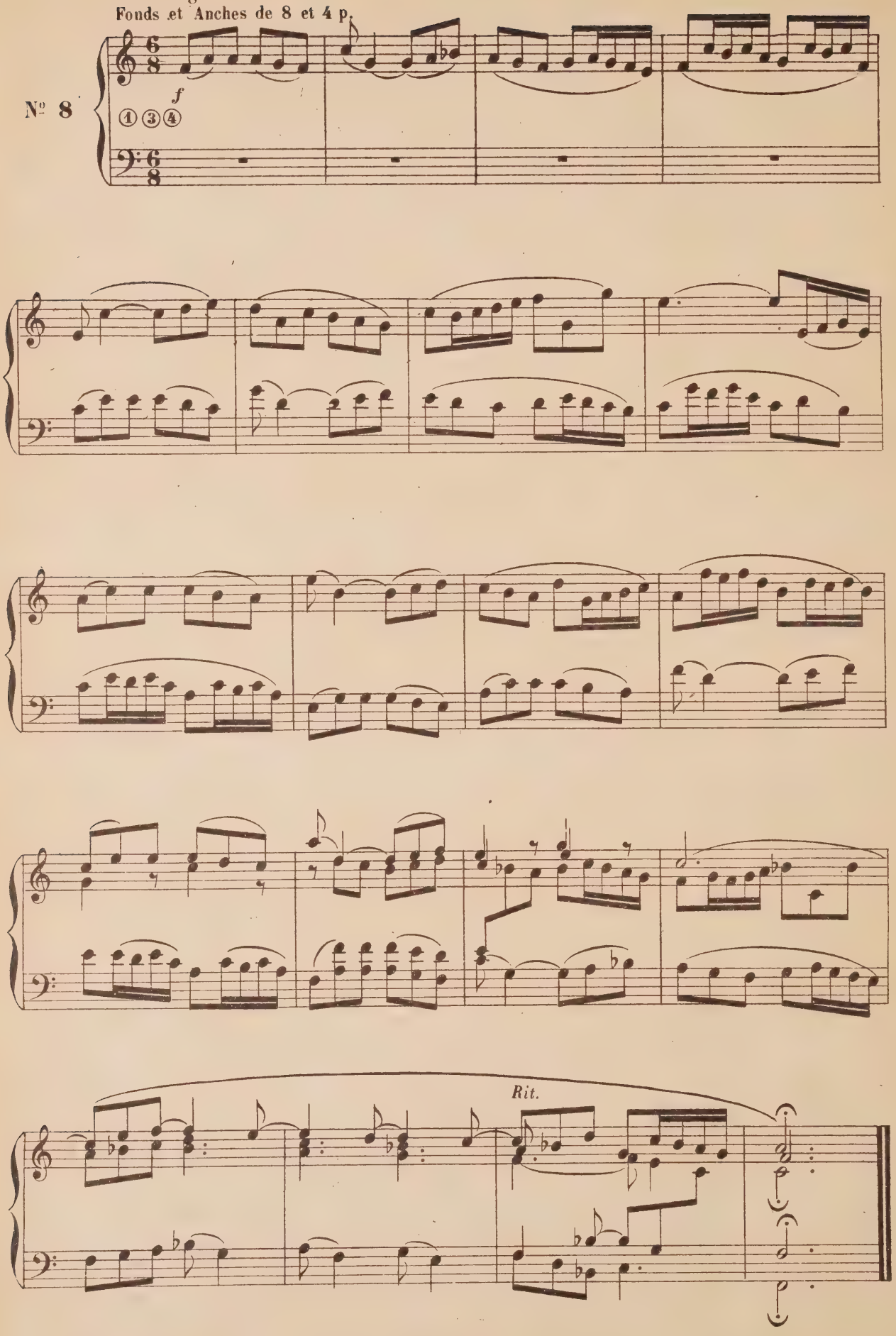


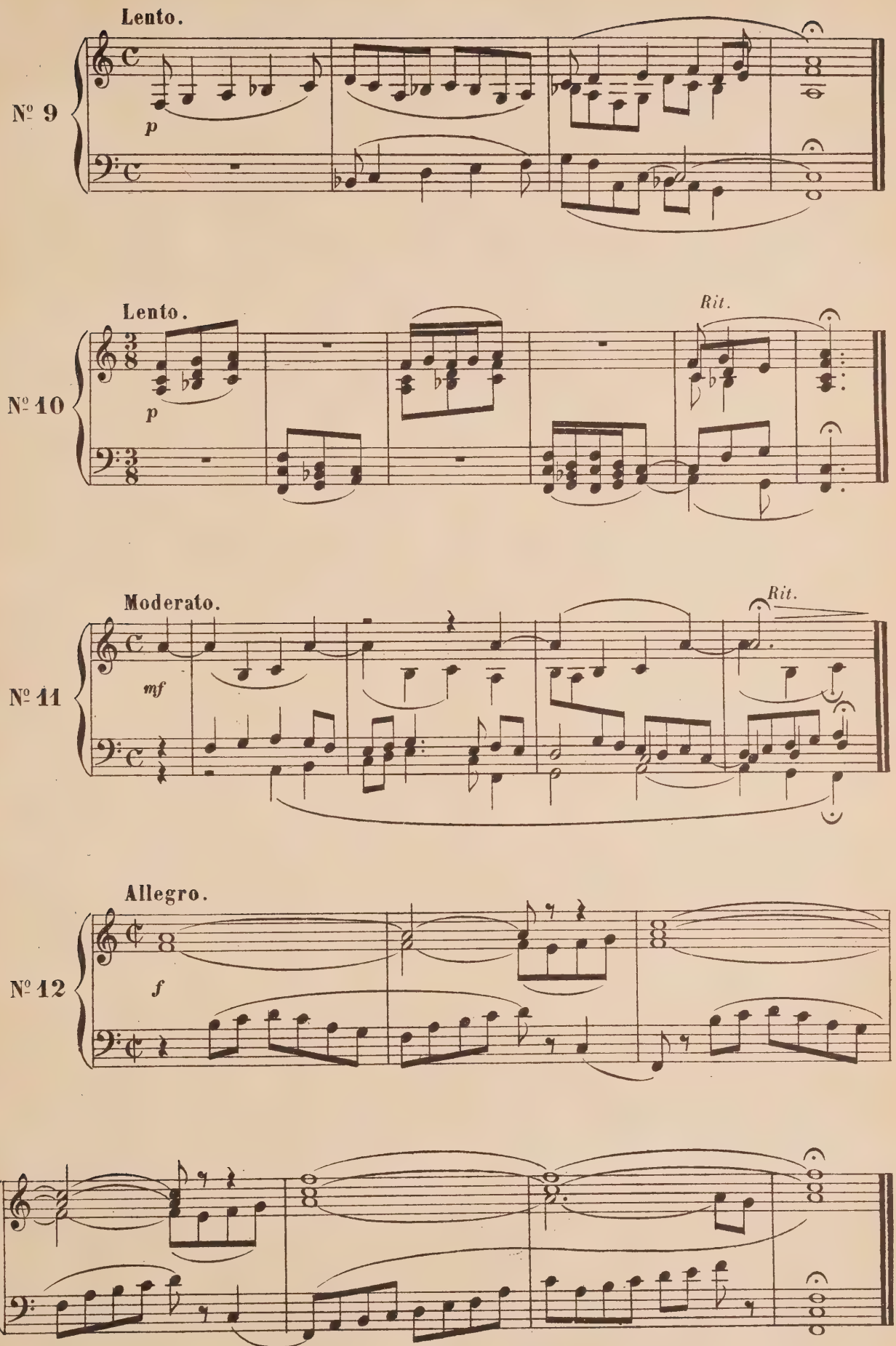


Allegro.

Fonds et Anches de 8 et 4 p.

Nº 8

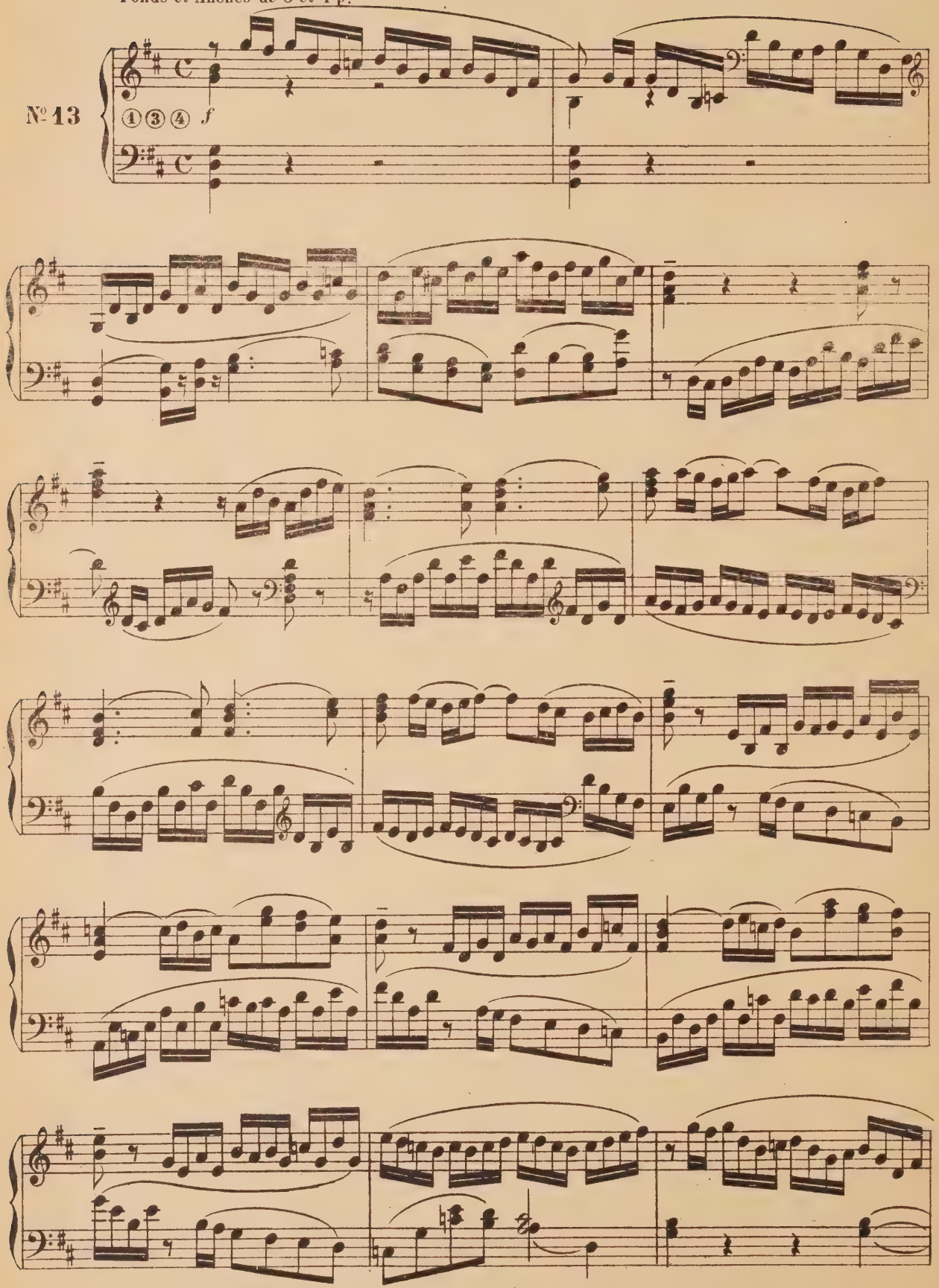


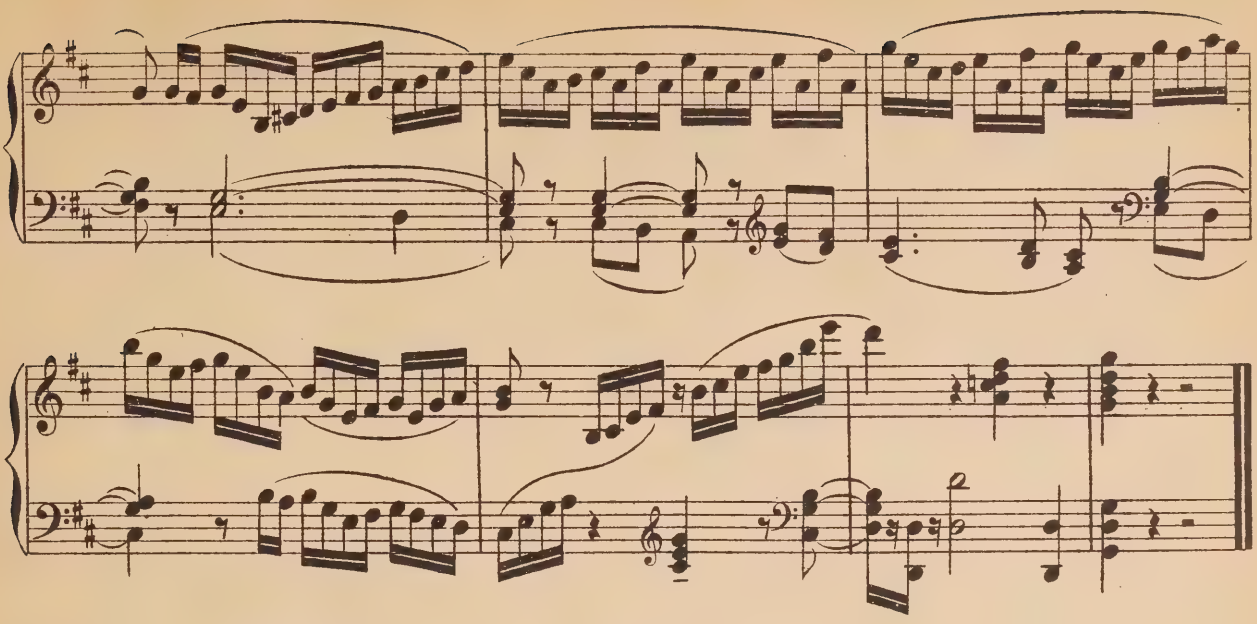

Lento.
№ 9
p
Lento.
Rit.
№ 10
p
Moderato.
Rit.
№ 11
mf
Allegro.
№ 12
f

FINALE SOL

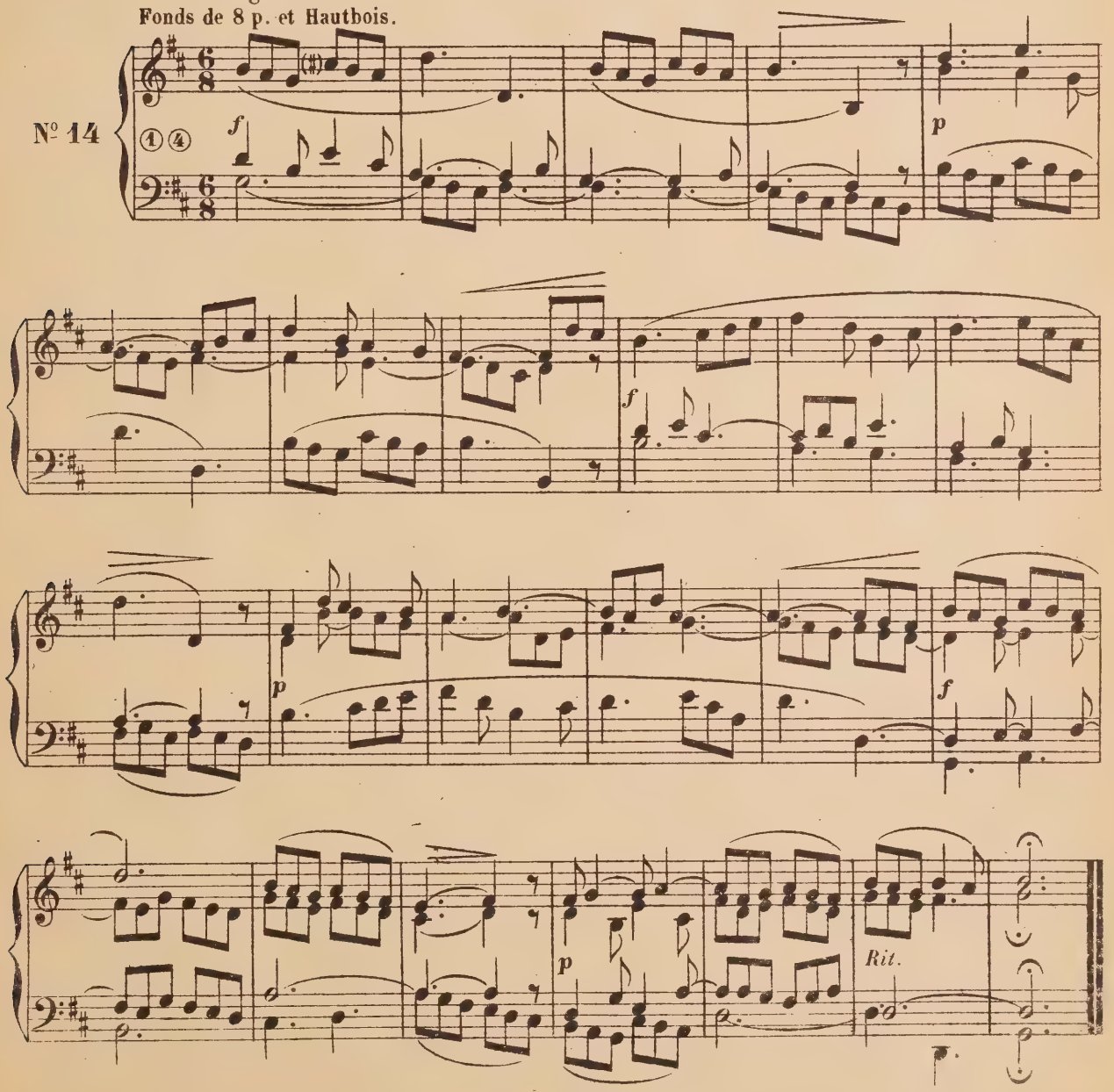
Allegro con brio.

Fonds et Anches de 8 et 4 p.



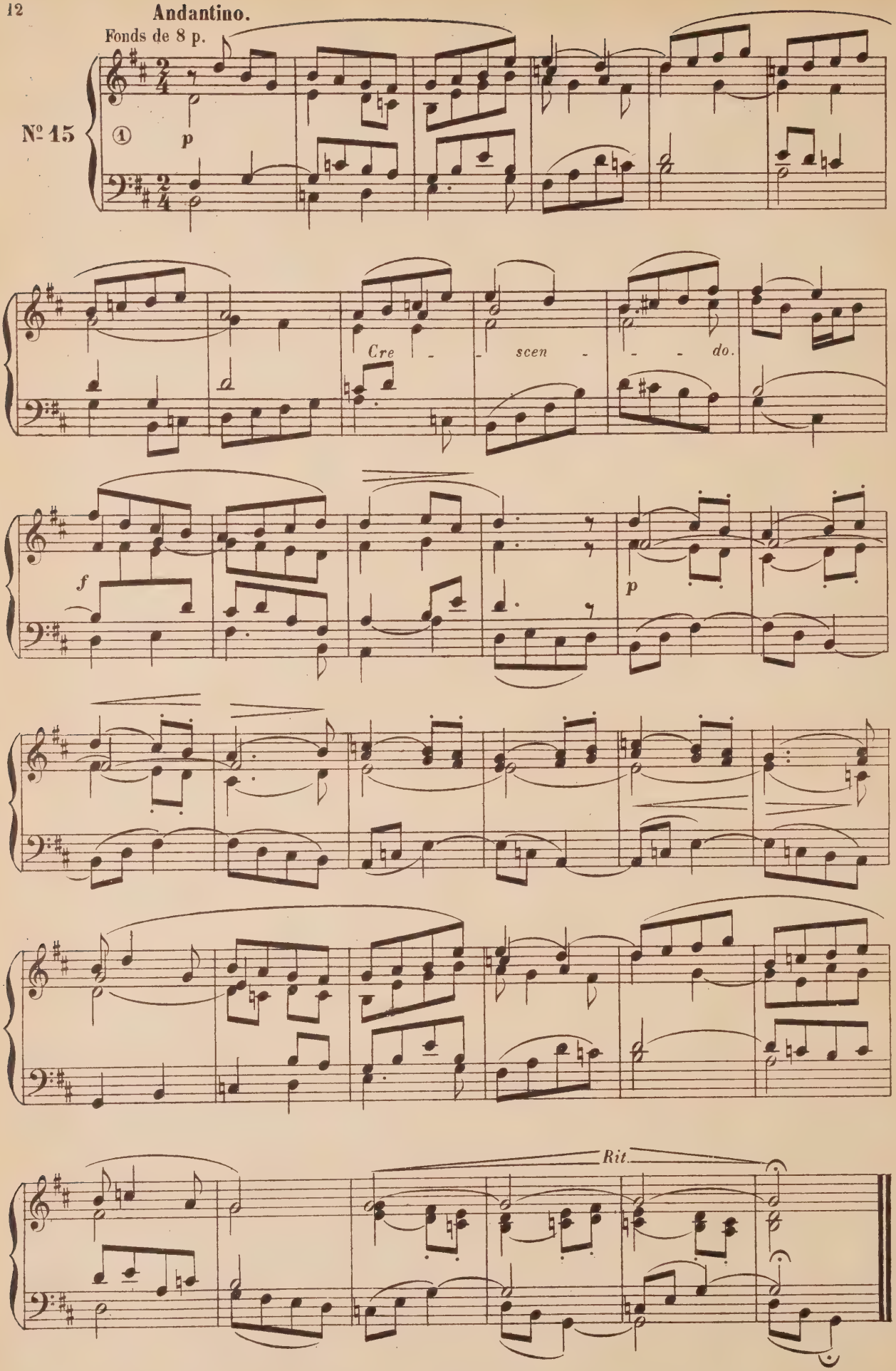


Allegretto.
Fonds de 8 p. et Hautbois.



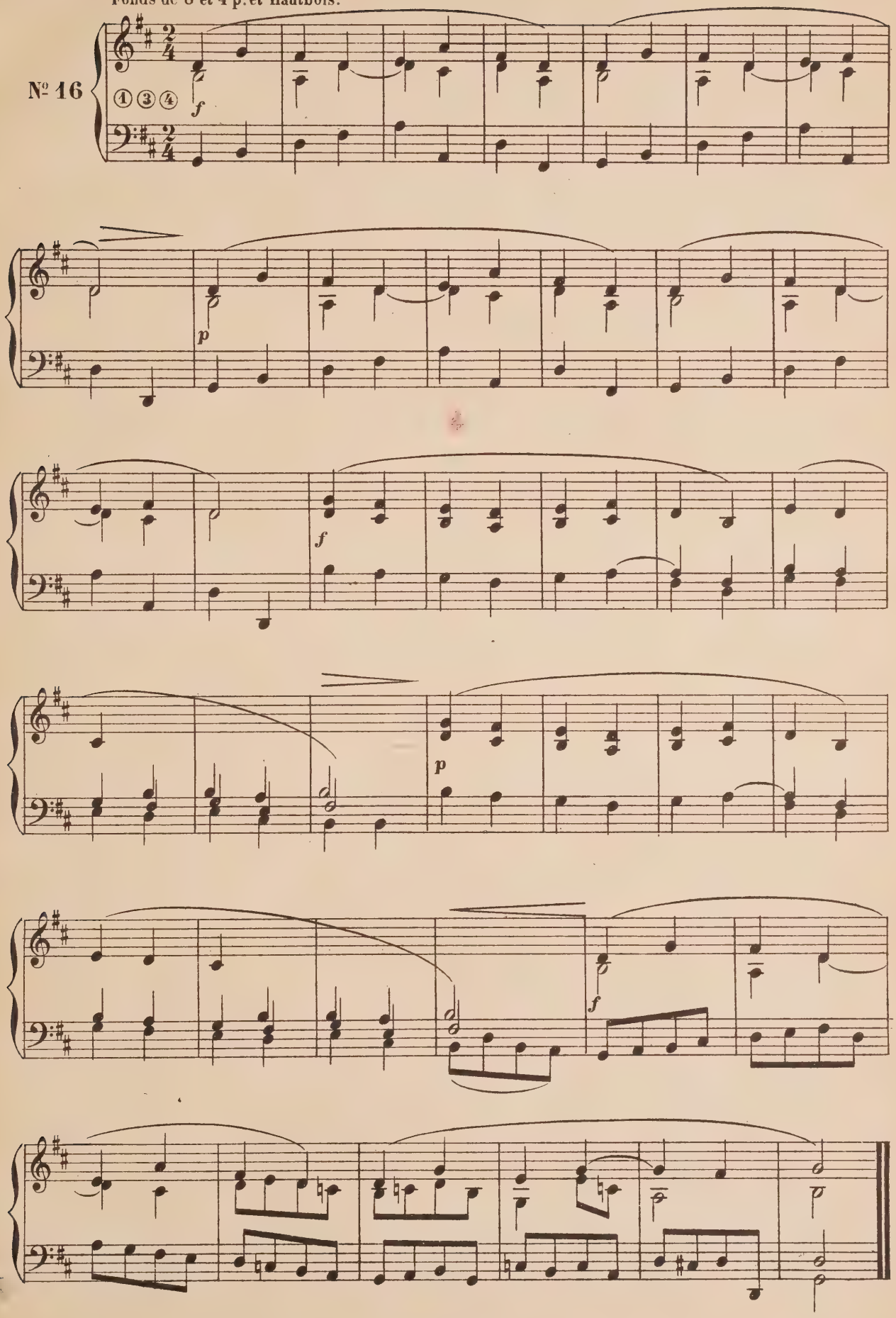
Andantino.

Fonds de 8 p.



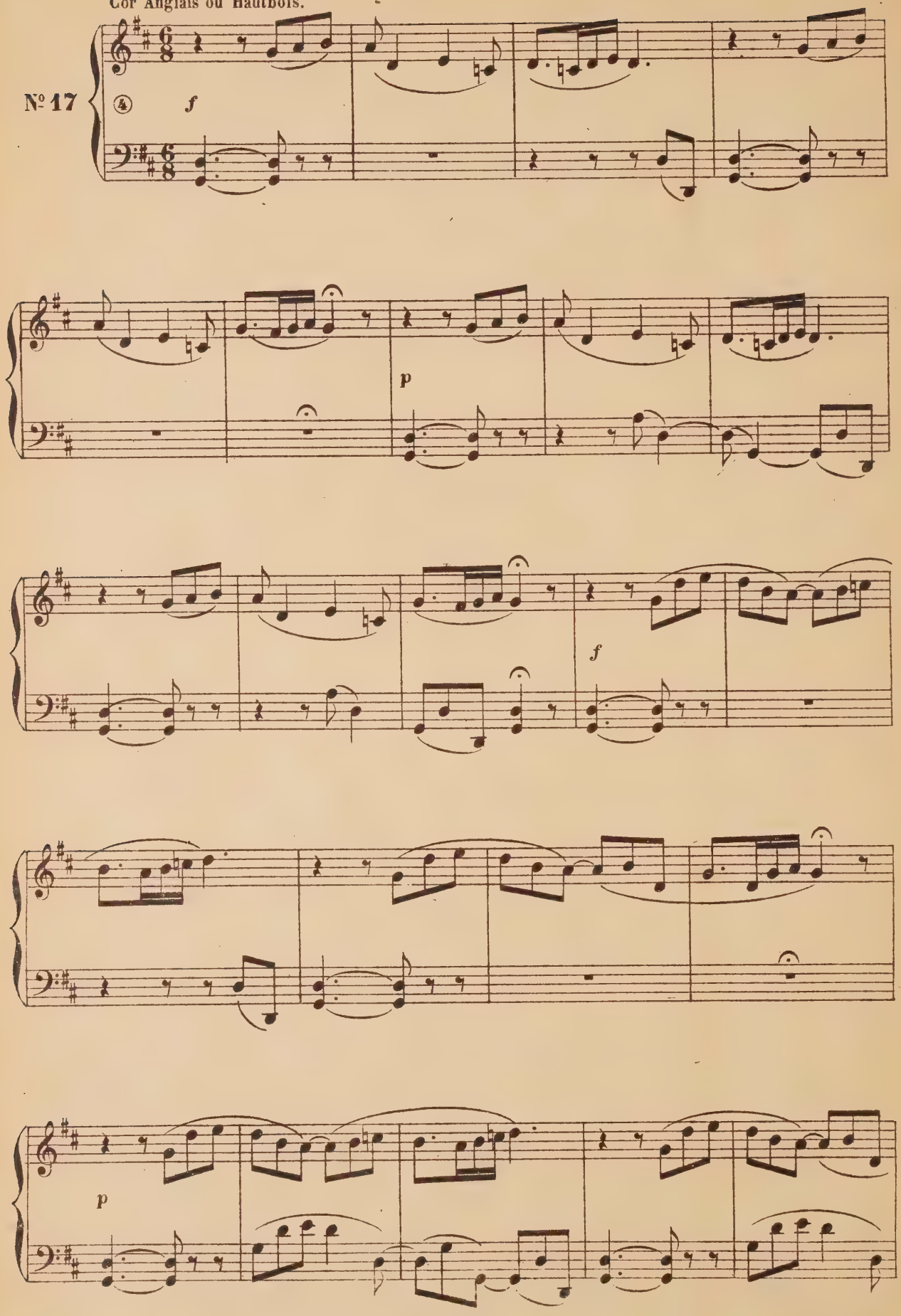
Allegro.

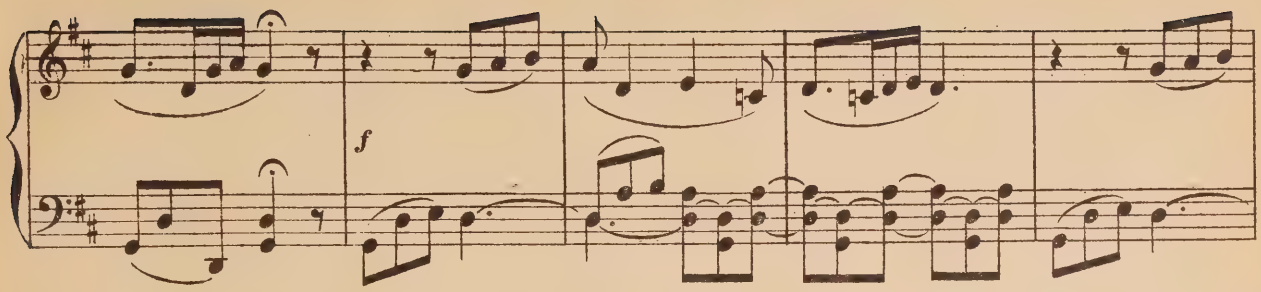
Fonds de 8 et 4 p. et Hautbois.

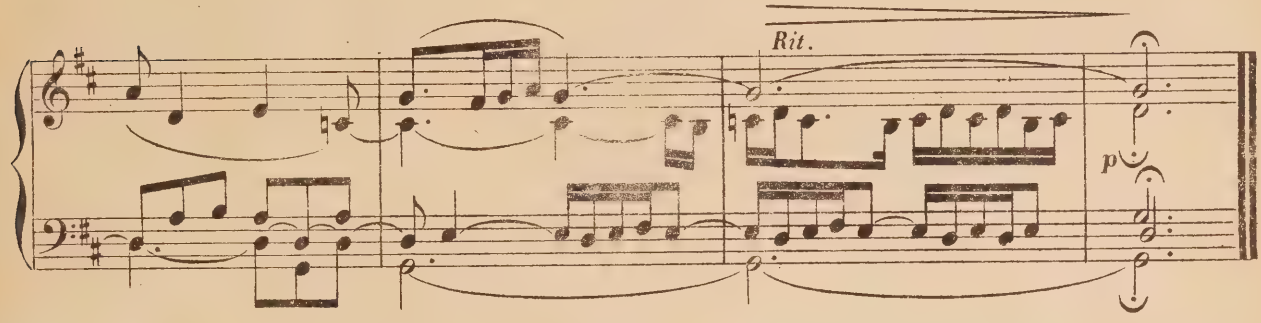


Allegretto tranquillo.

Cor Anglais ou Hautbois.







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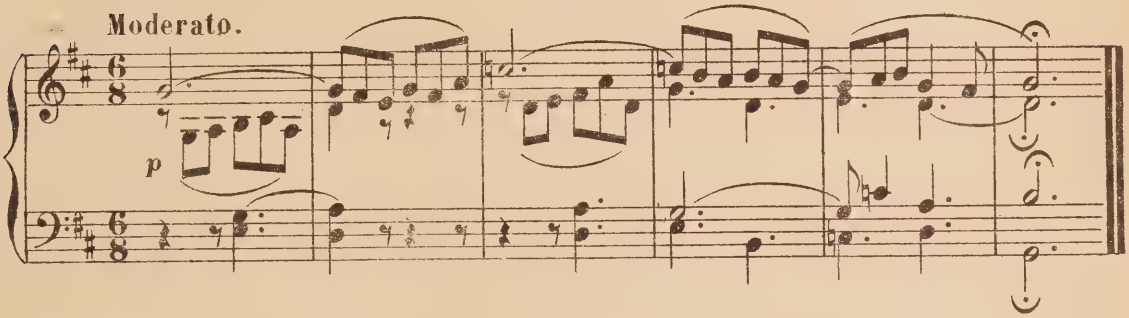

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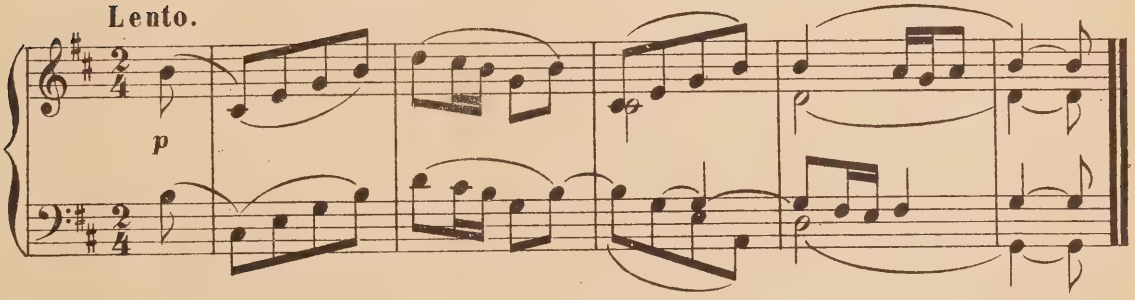

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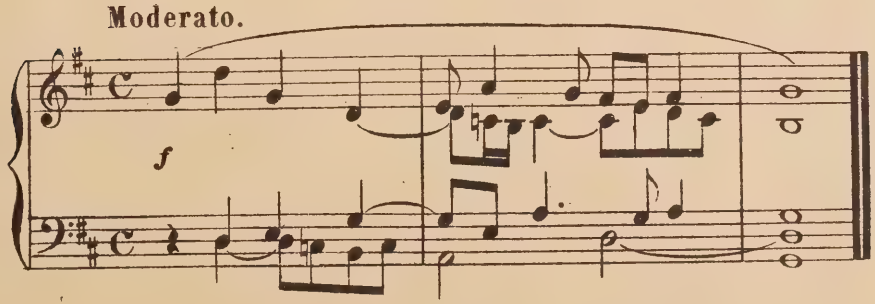
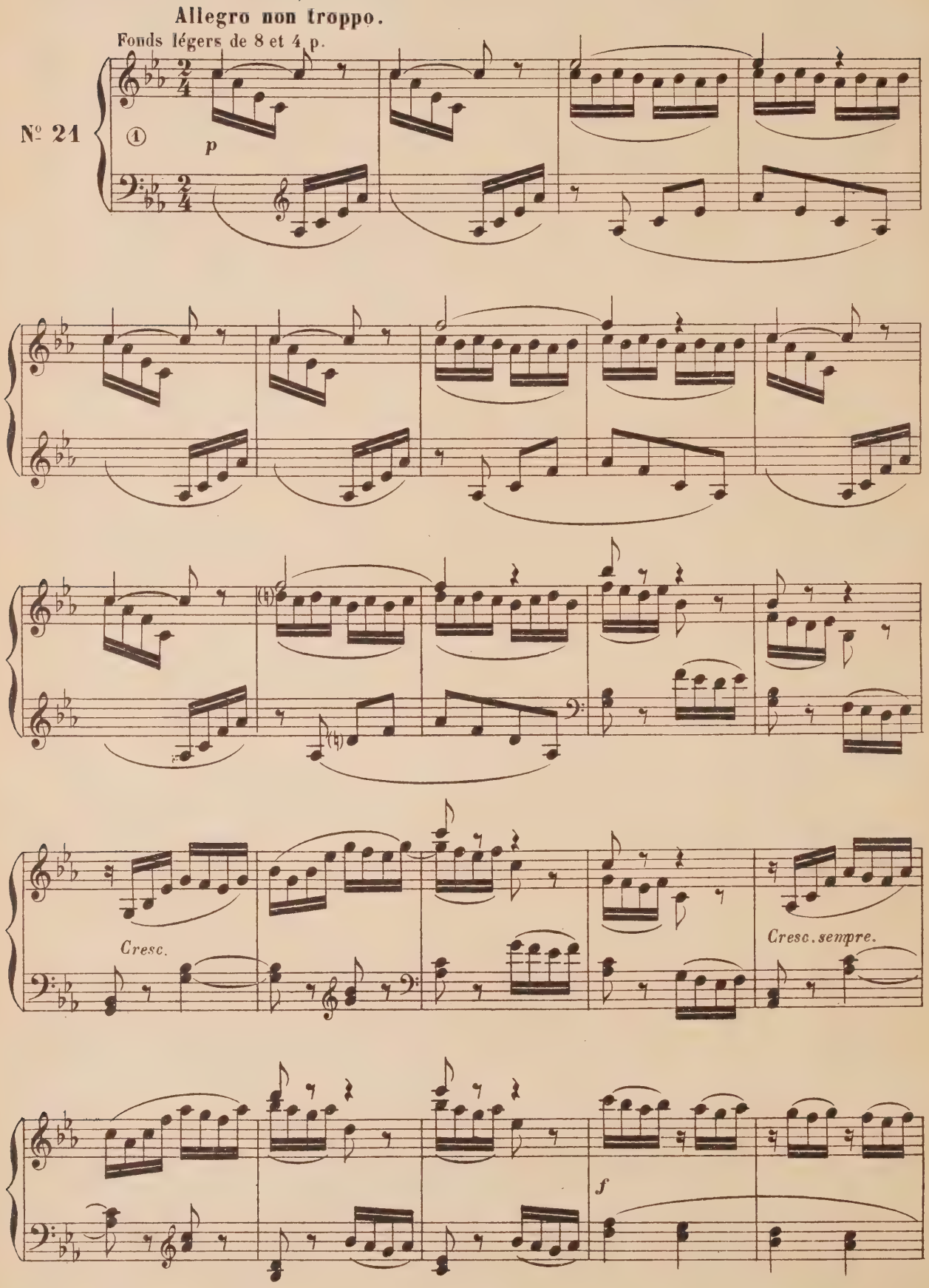
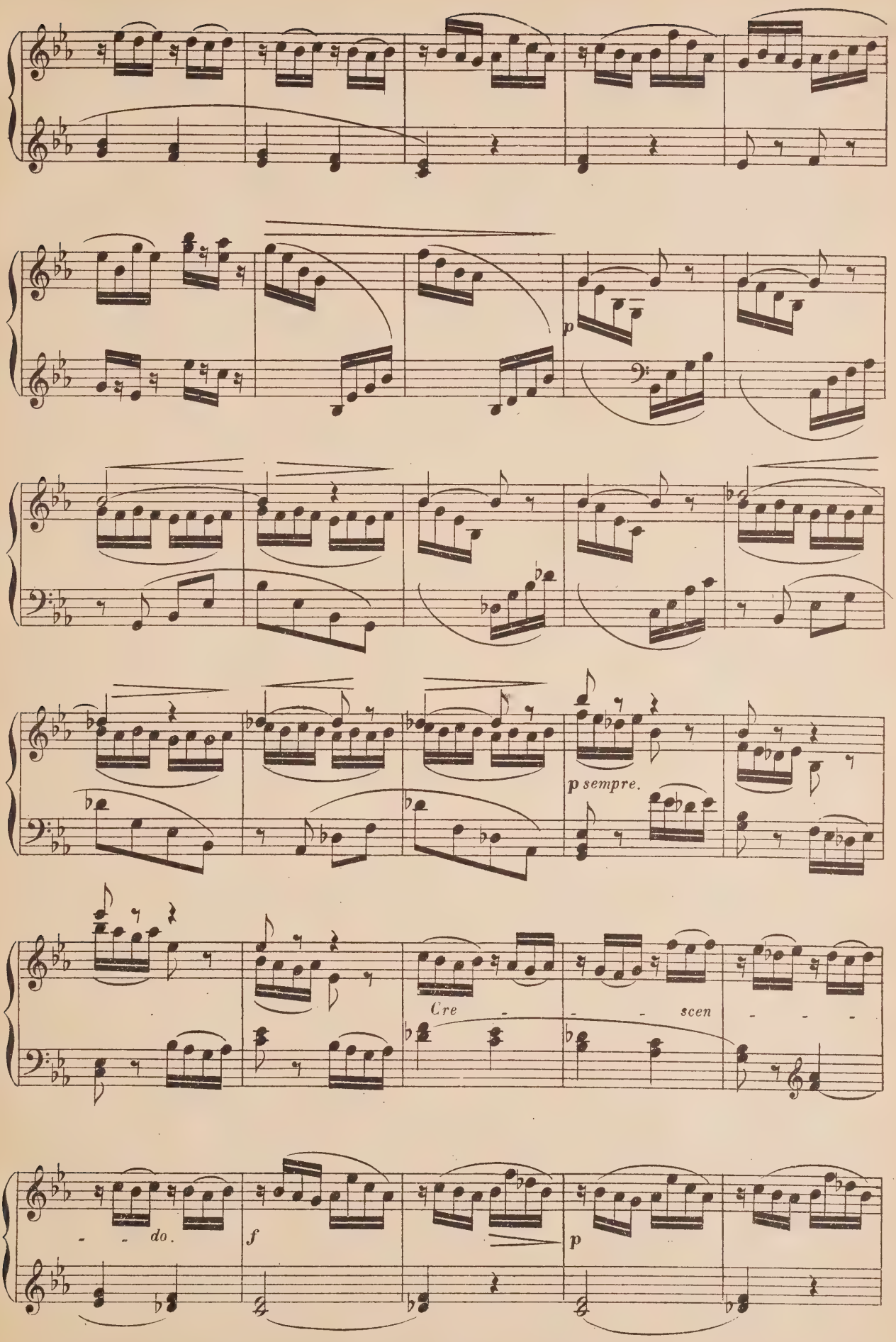
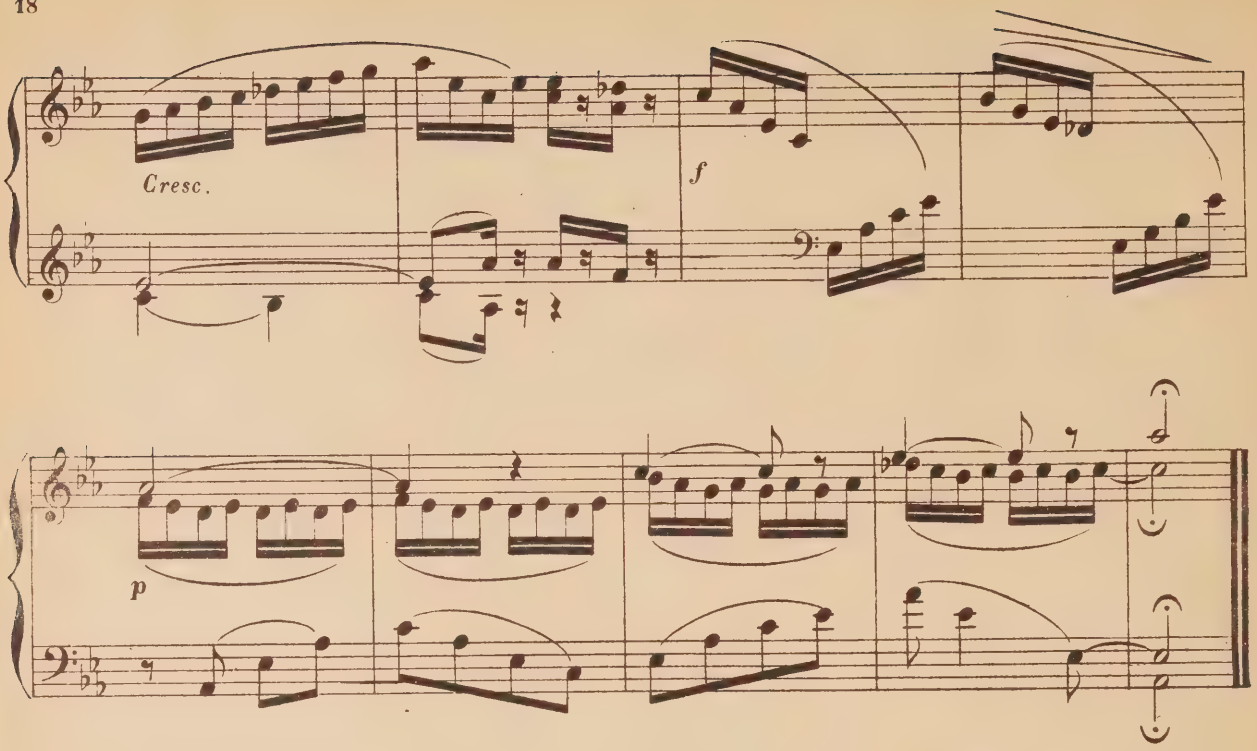


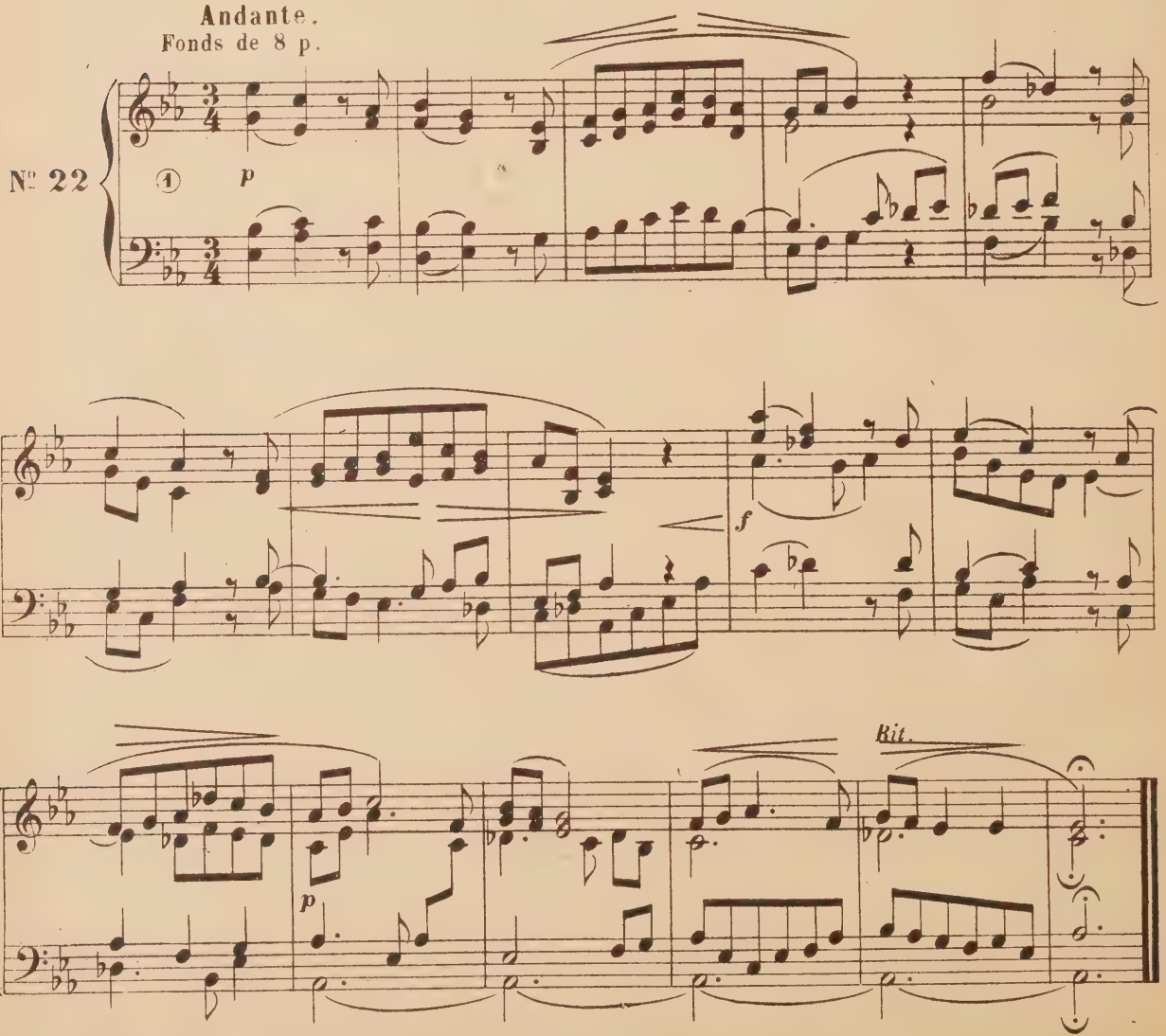
FINALE LA


Allegro non troppo.
Fonds légers de 8 et 4 p.
N° 21
p
Cresc.
Cresc. sempre.
f


p
p sempre.
Cre - - - scen
- - do.
f
p



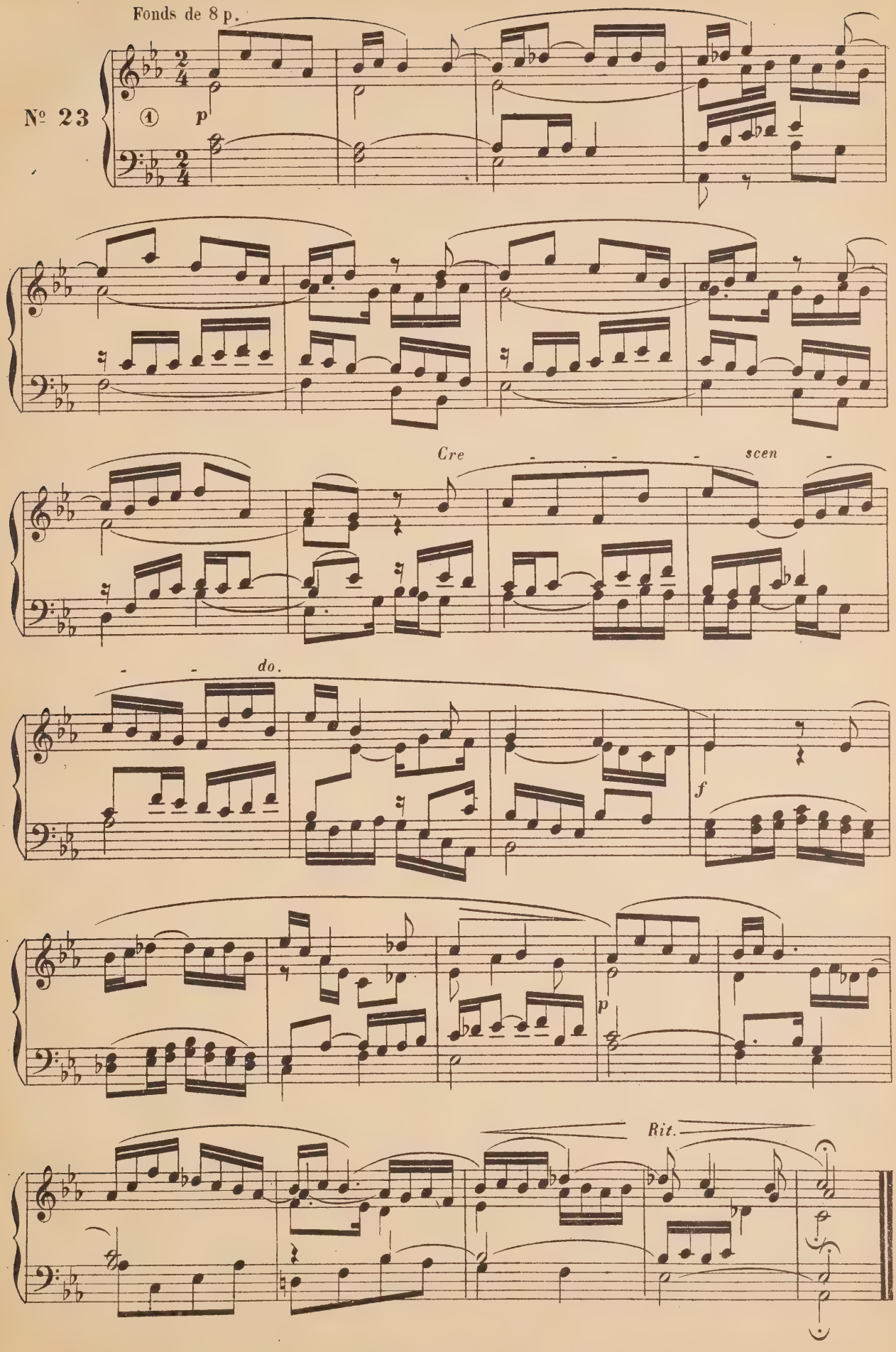
Andante.
Fonds de 8 p.



Andantino.

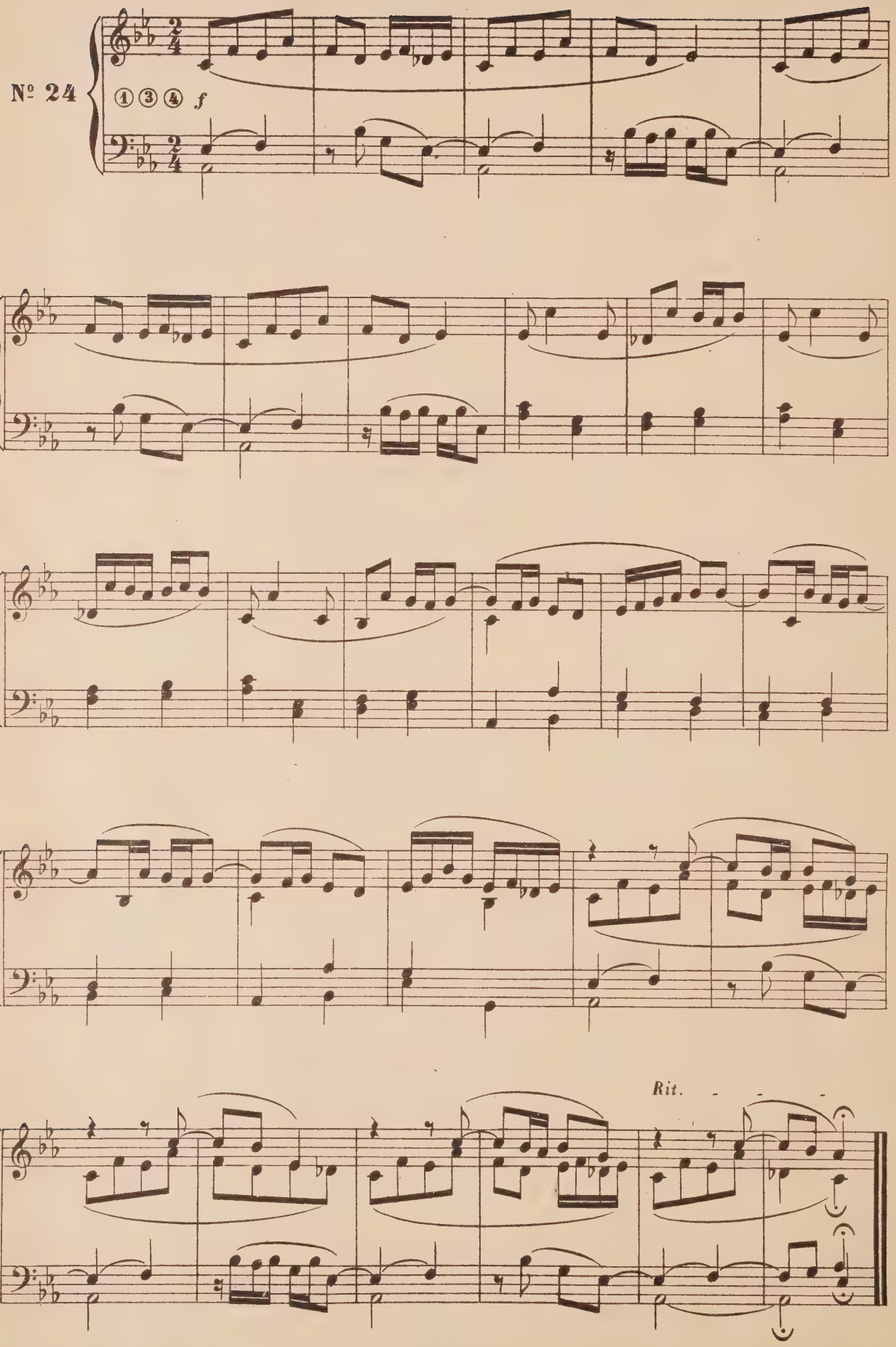
Fonds de 8 p.

№ 23



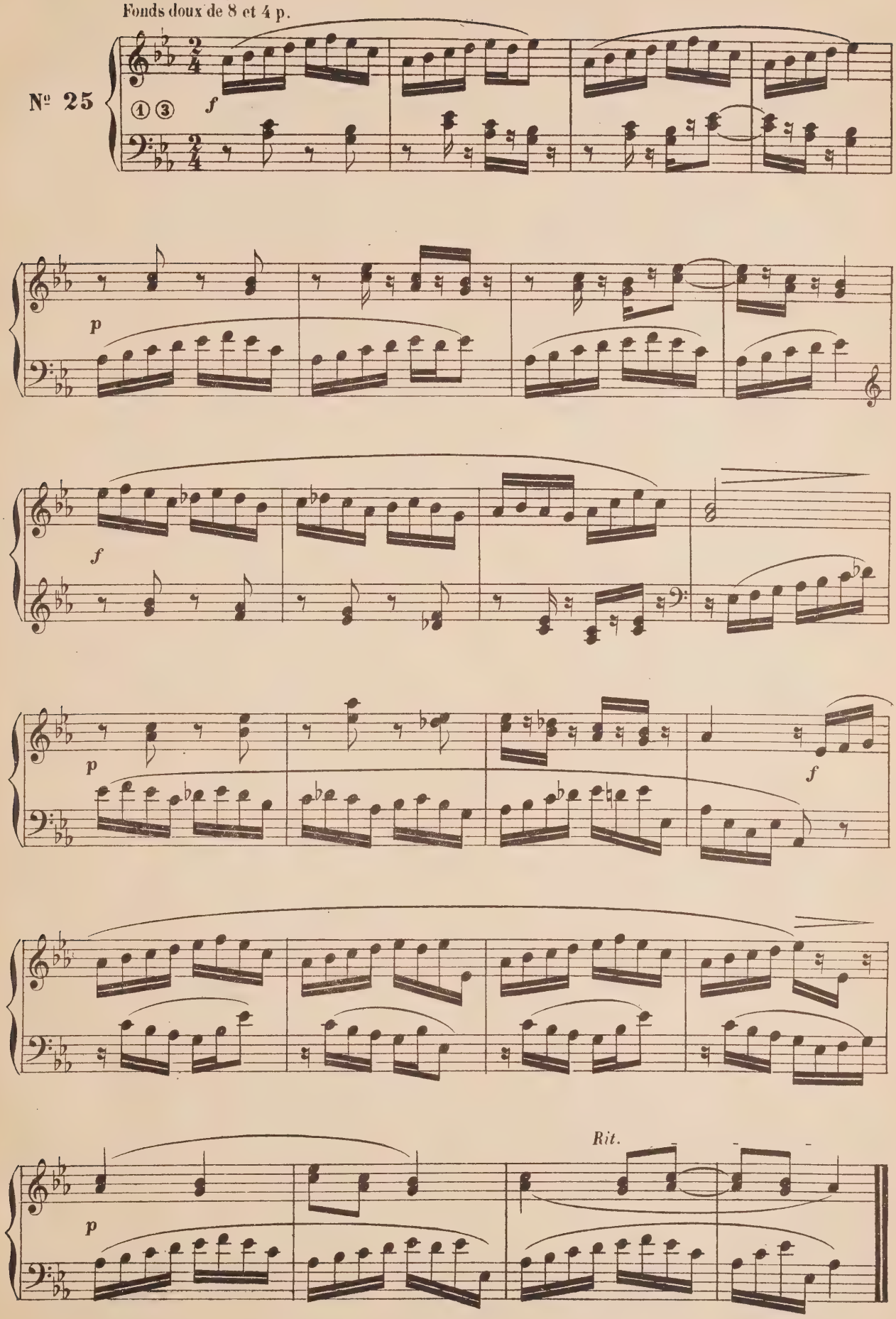
Allegro.

Fonds de 8 et 4 p.



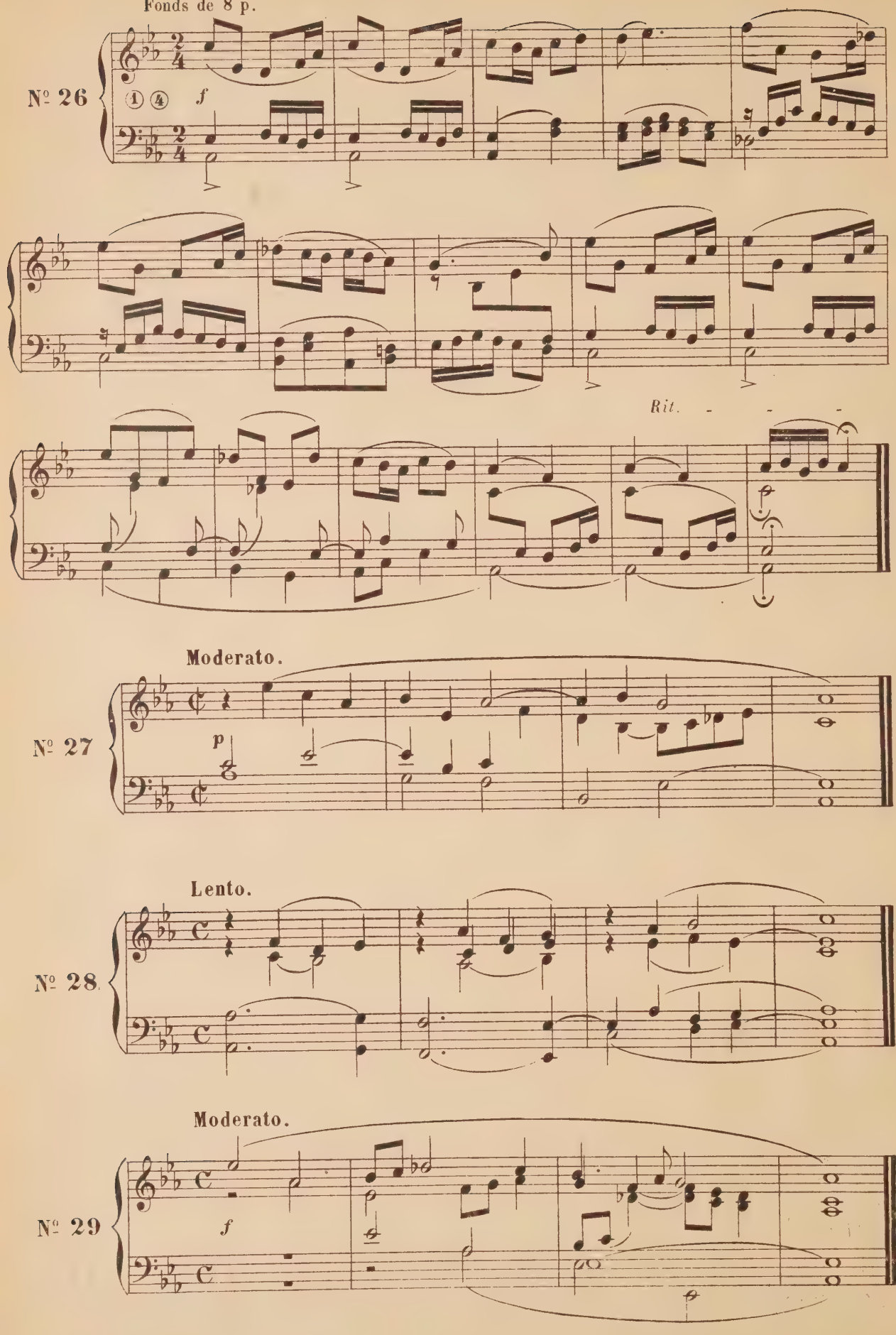
Allegro vivace.

Fonds doux de 8 et 4 p.



Allegretto non troppo.

Fonds de 8 p.



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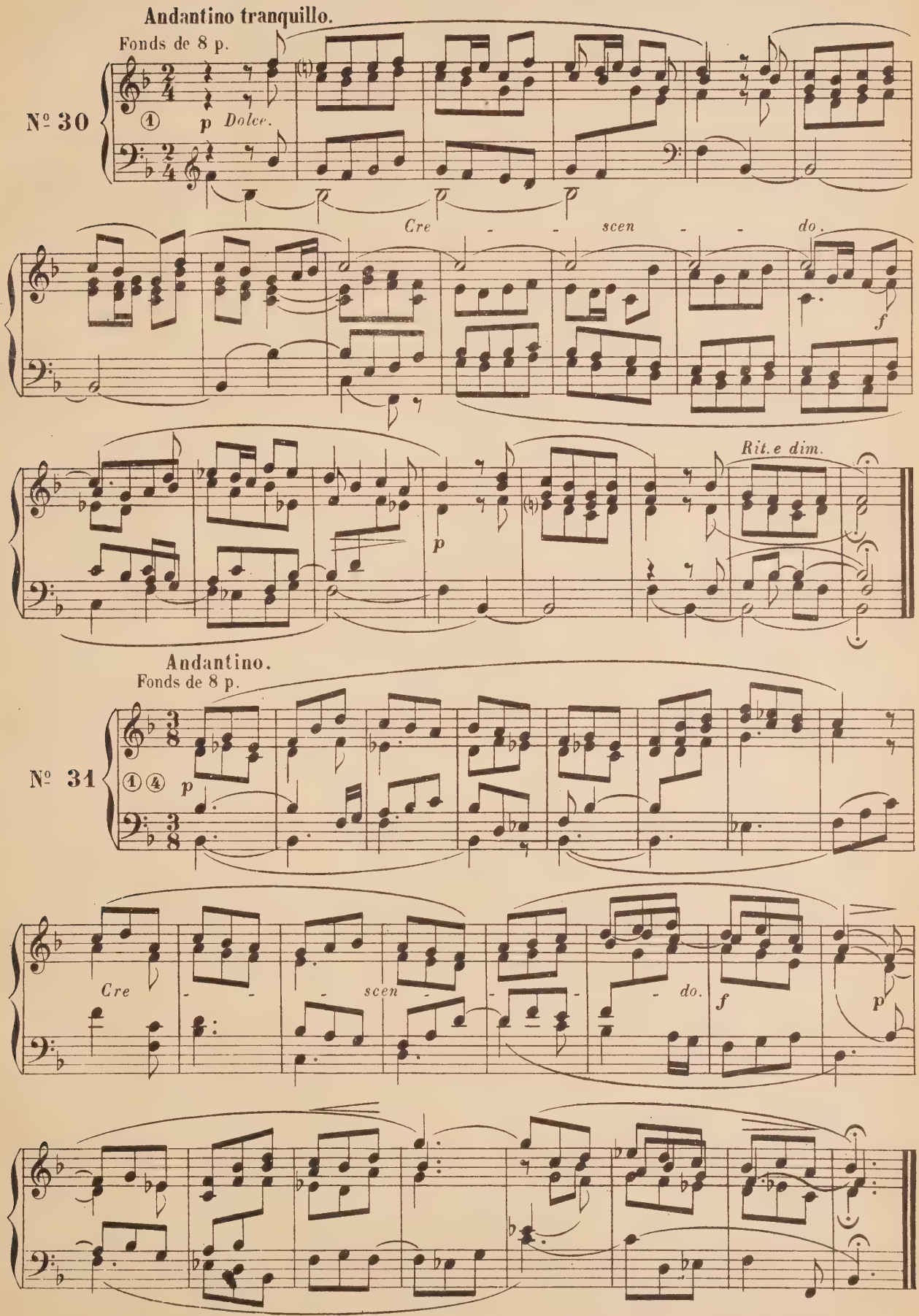
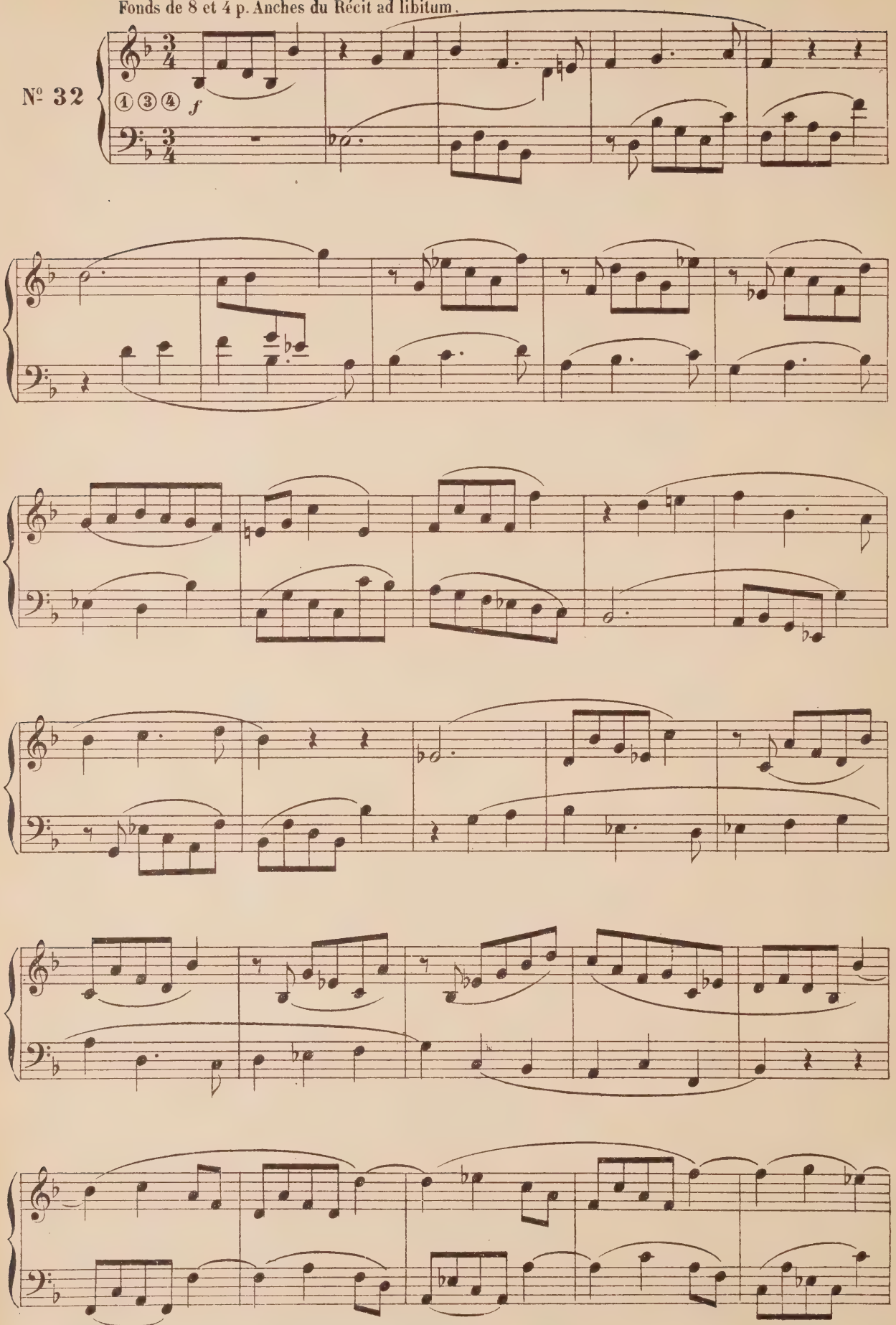
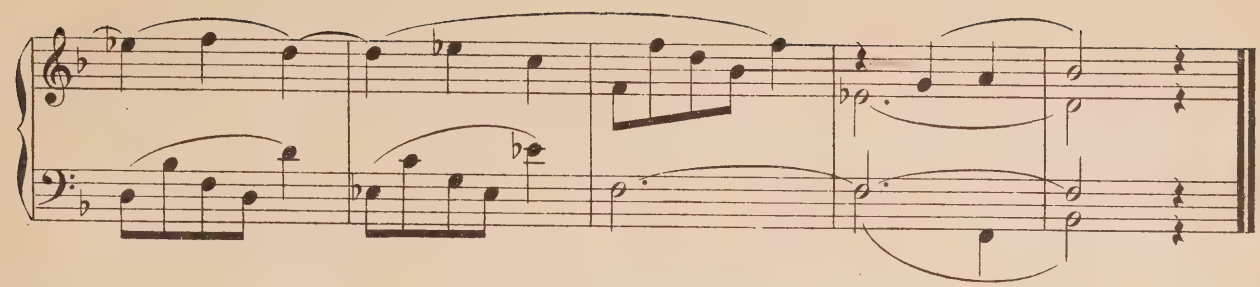

Andantino tranquillo.
Fonds de 8 p.
Nº 30
p Dolce.
Cre - - scen - - do.
f
Rit.e dim.
p
Andantino.
Fonds de 8 p.
Nº 31
p
Cre - - - scen - - - do.
f
p

Allegro.

Fonds de 8 et 4 p. Anches du Récit ad libitum.

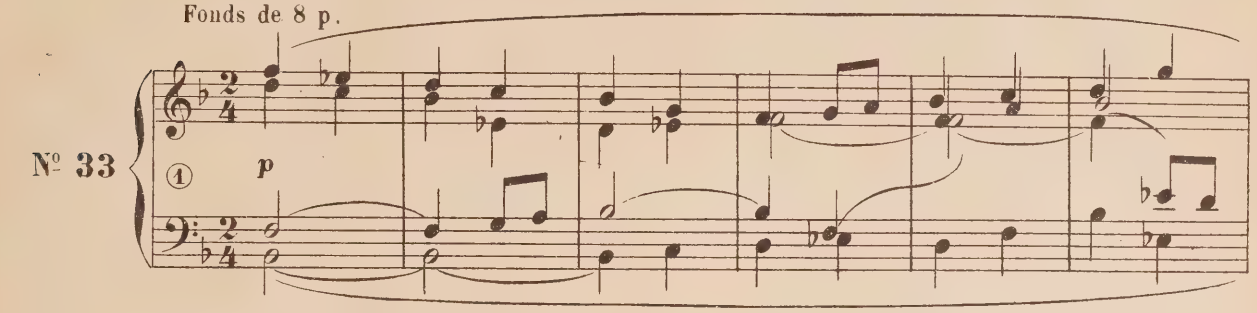
Nº 32

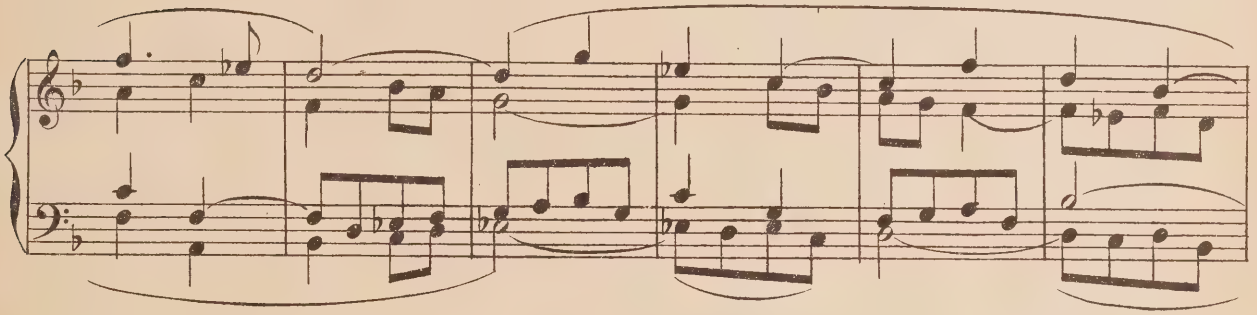


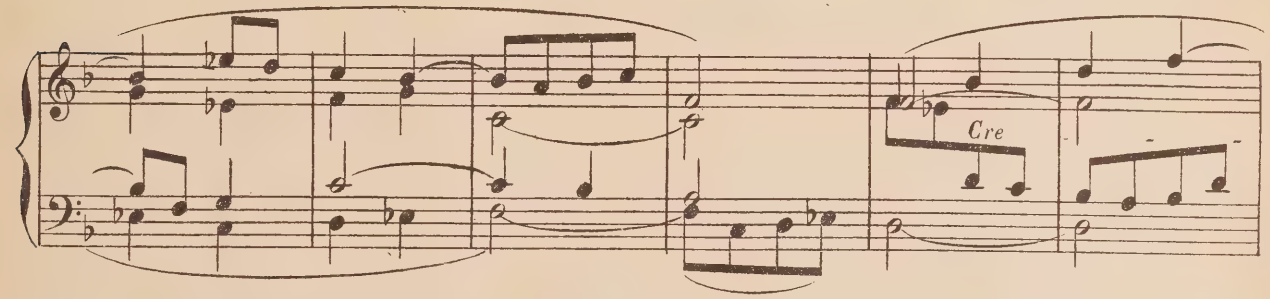


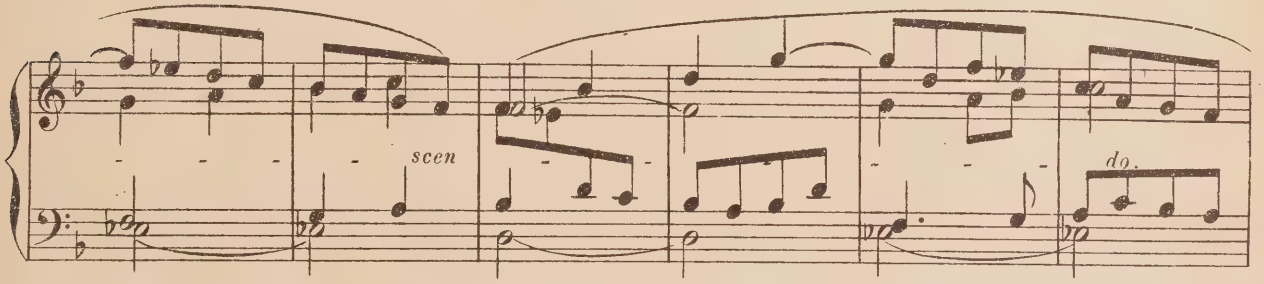
Andantino.

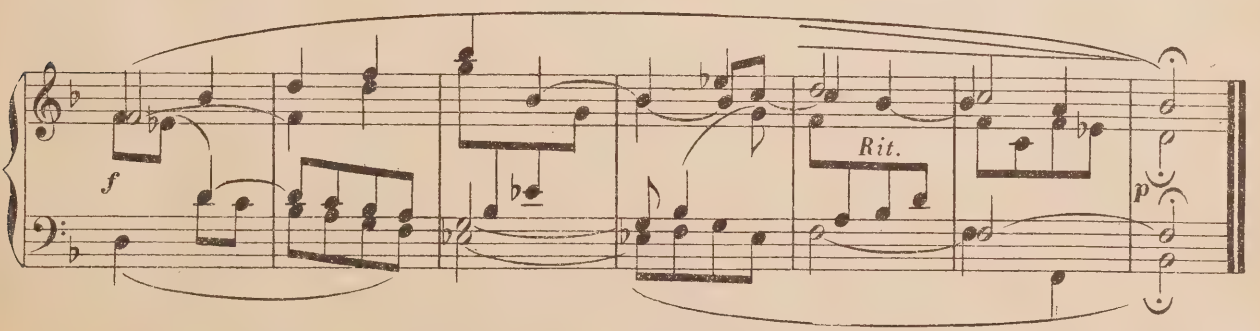
Fonds de 8 p.





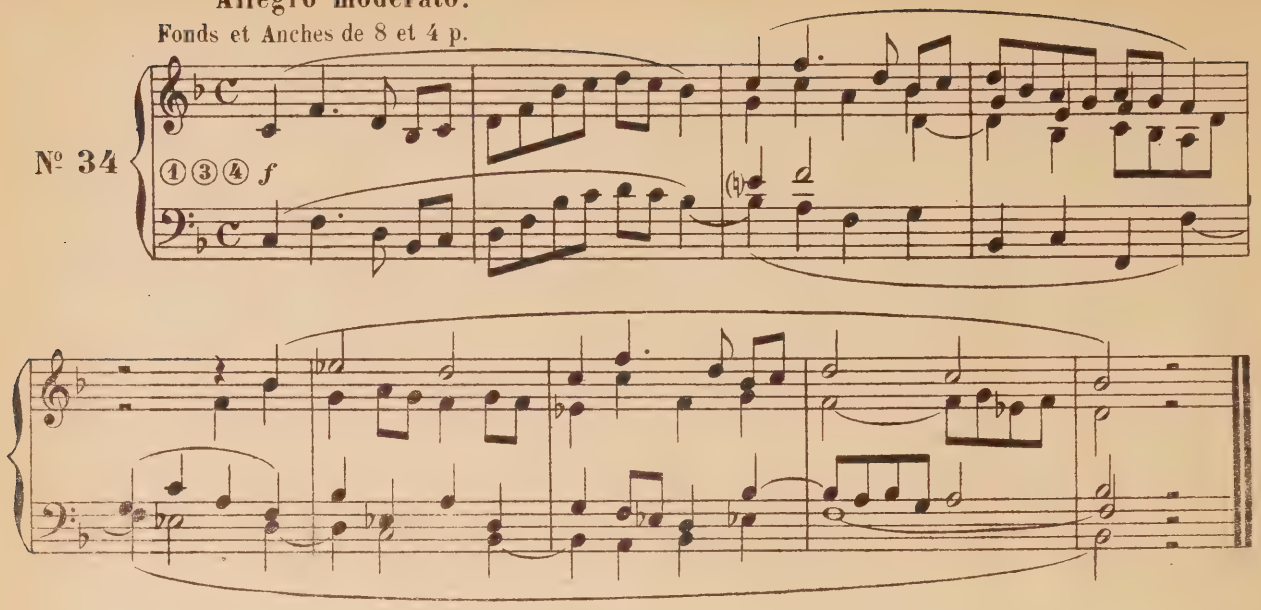




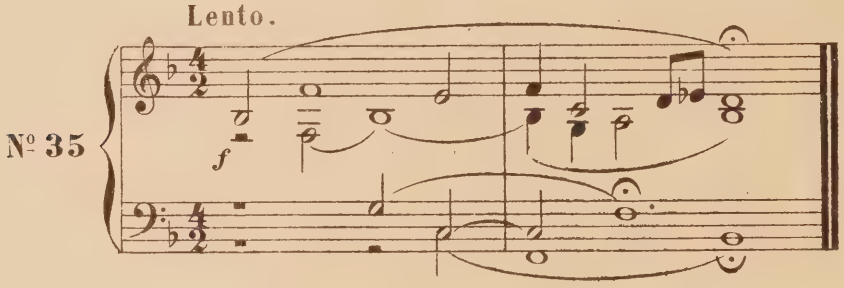


Allegro moderato.

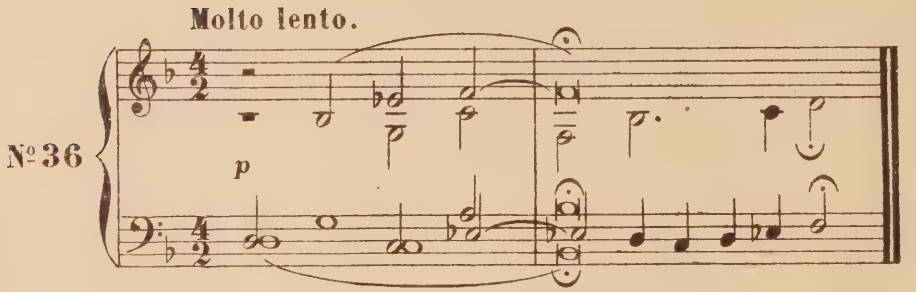
Fonds et Anches de 8 et 4 p.



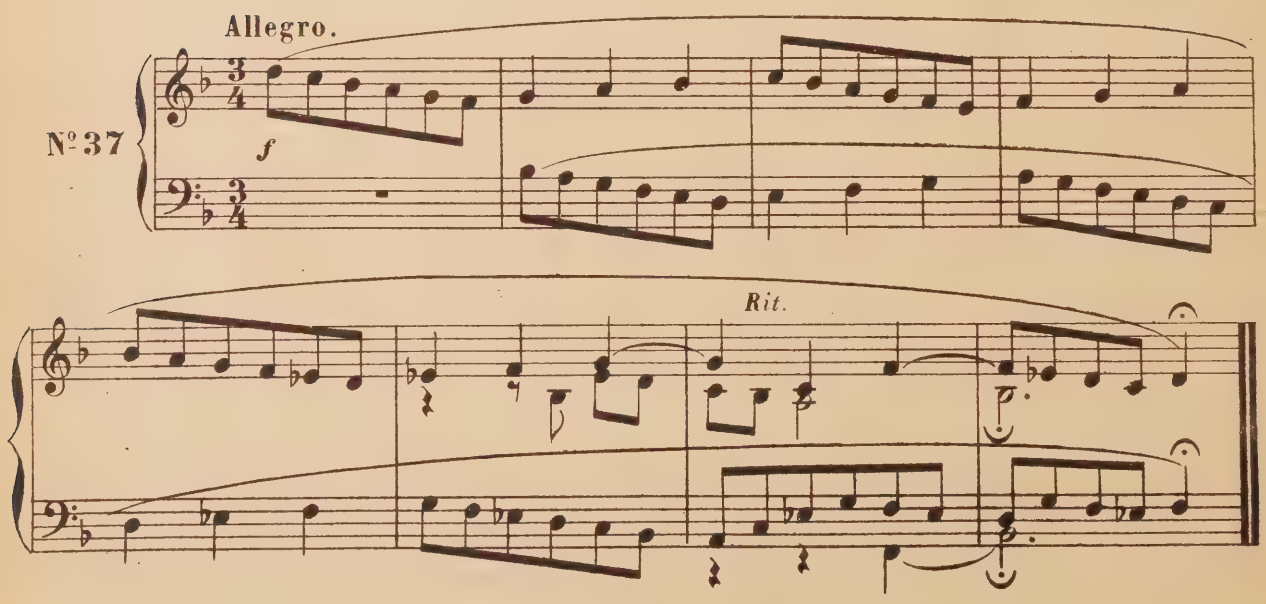
Lento.



Molto lento.



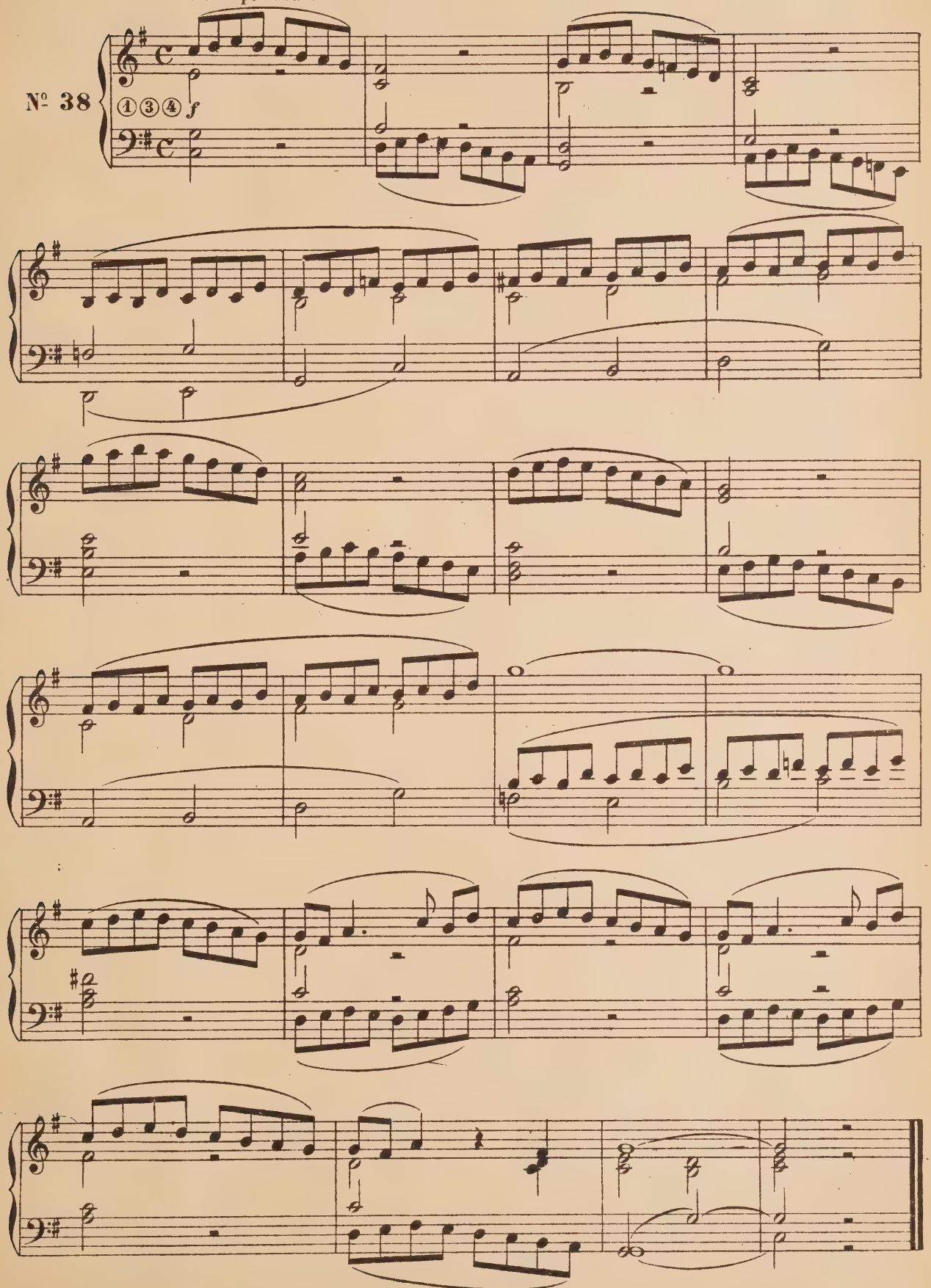
Allegro.



FINALE UT

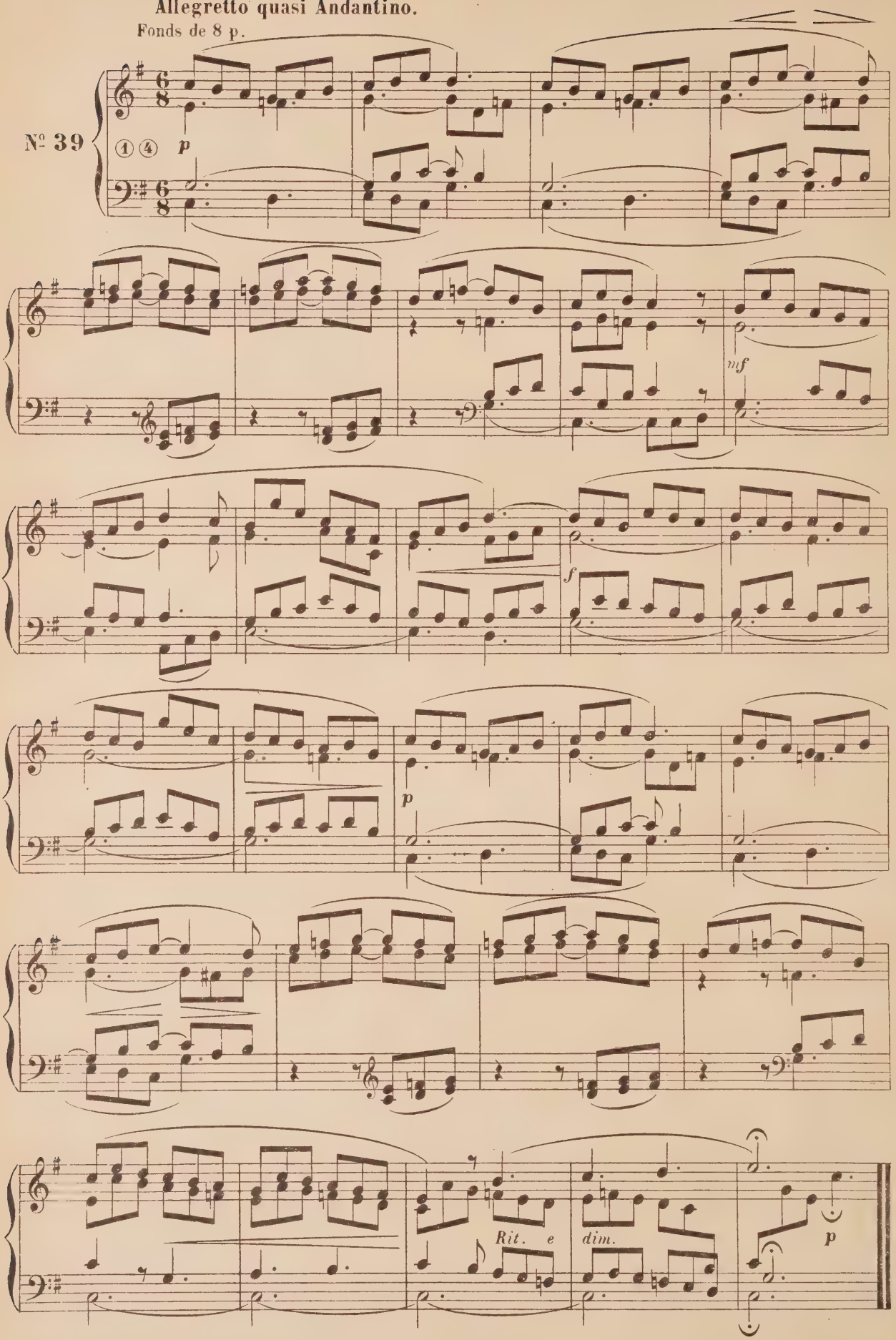
Allegro.

Fonds de 8 et 4 p. Anches du Récit ad libitum.



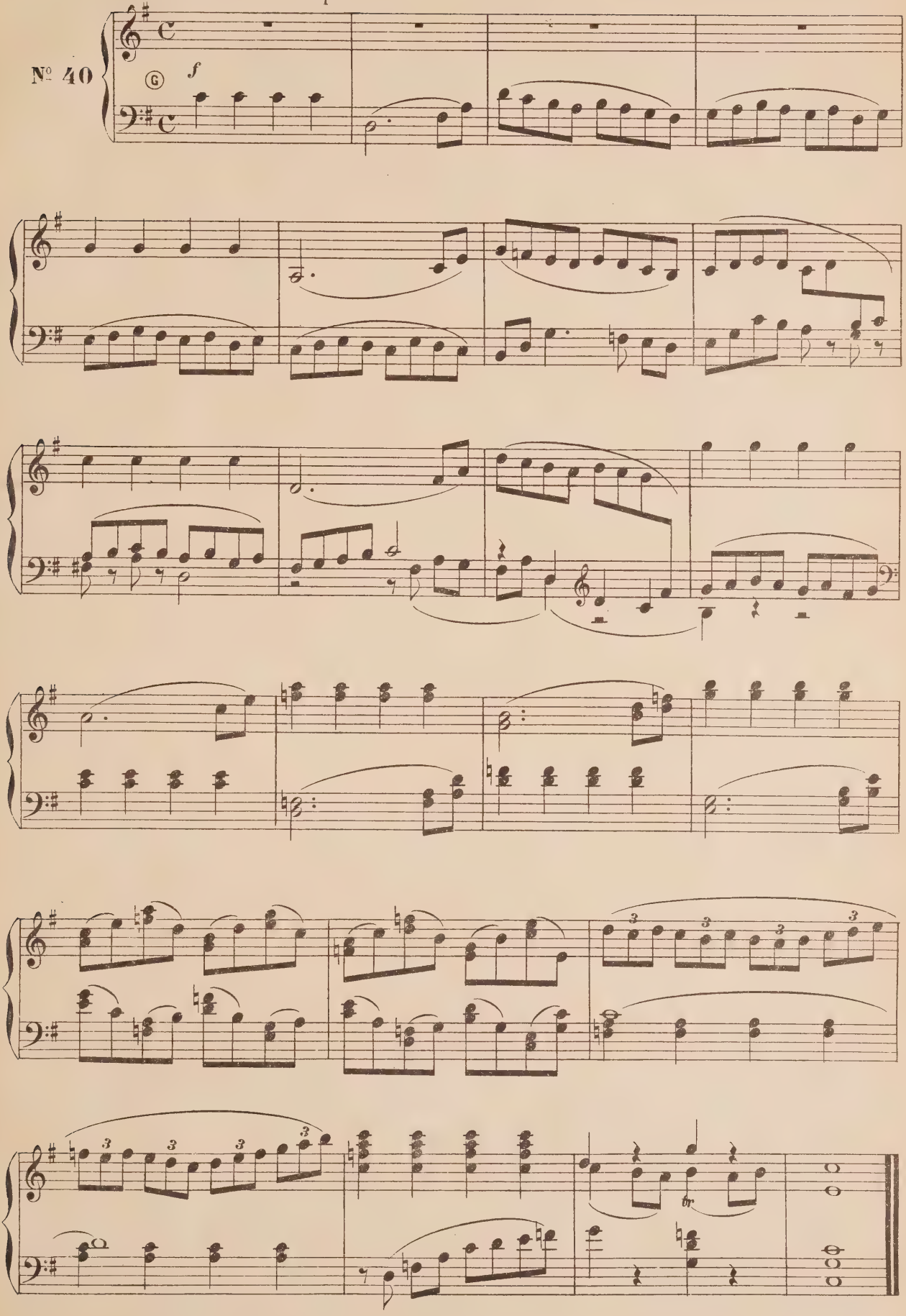
Allegretto quasi Andantino.

Fonds de 8 p.

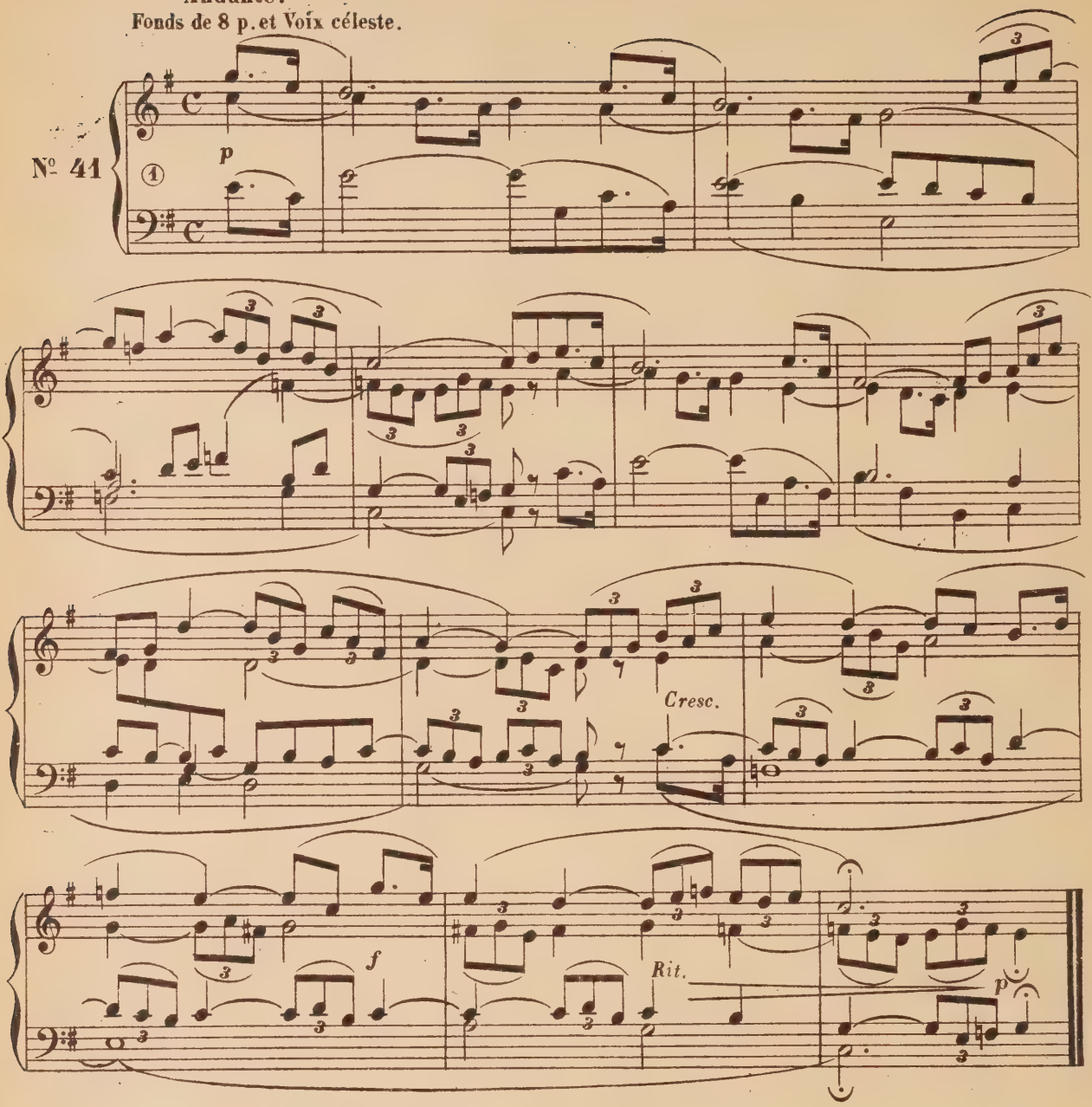


Allegro.
Fonds et Anches de 8 et 4 p.

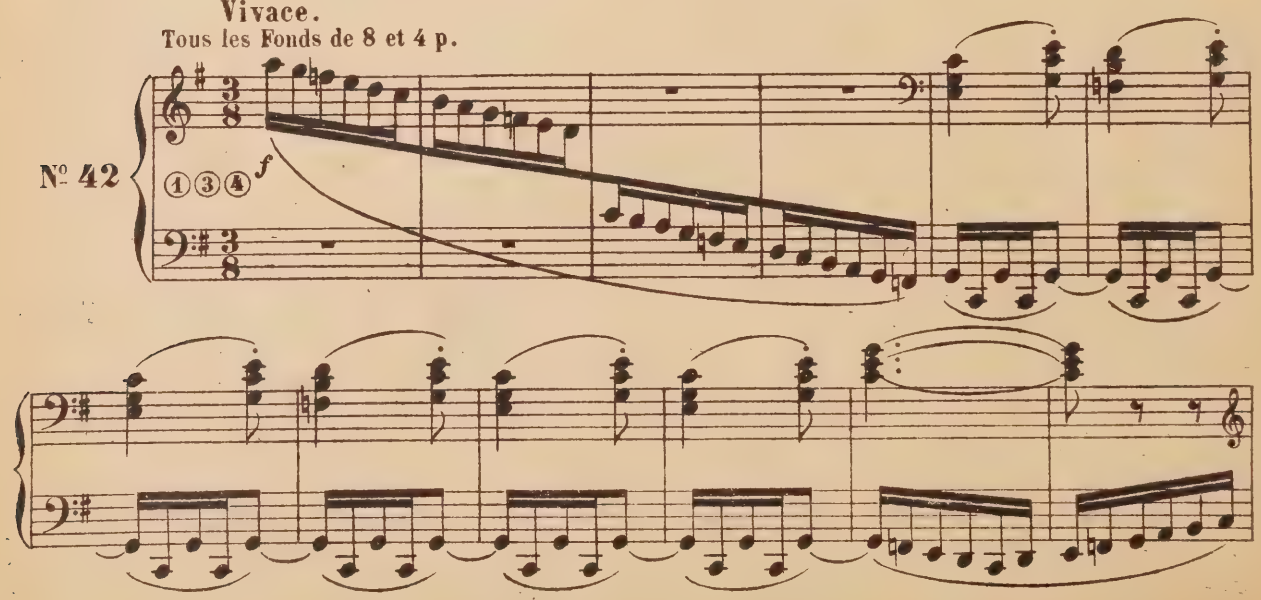
N° 40

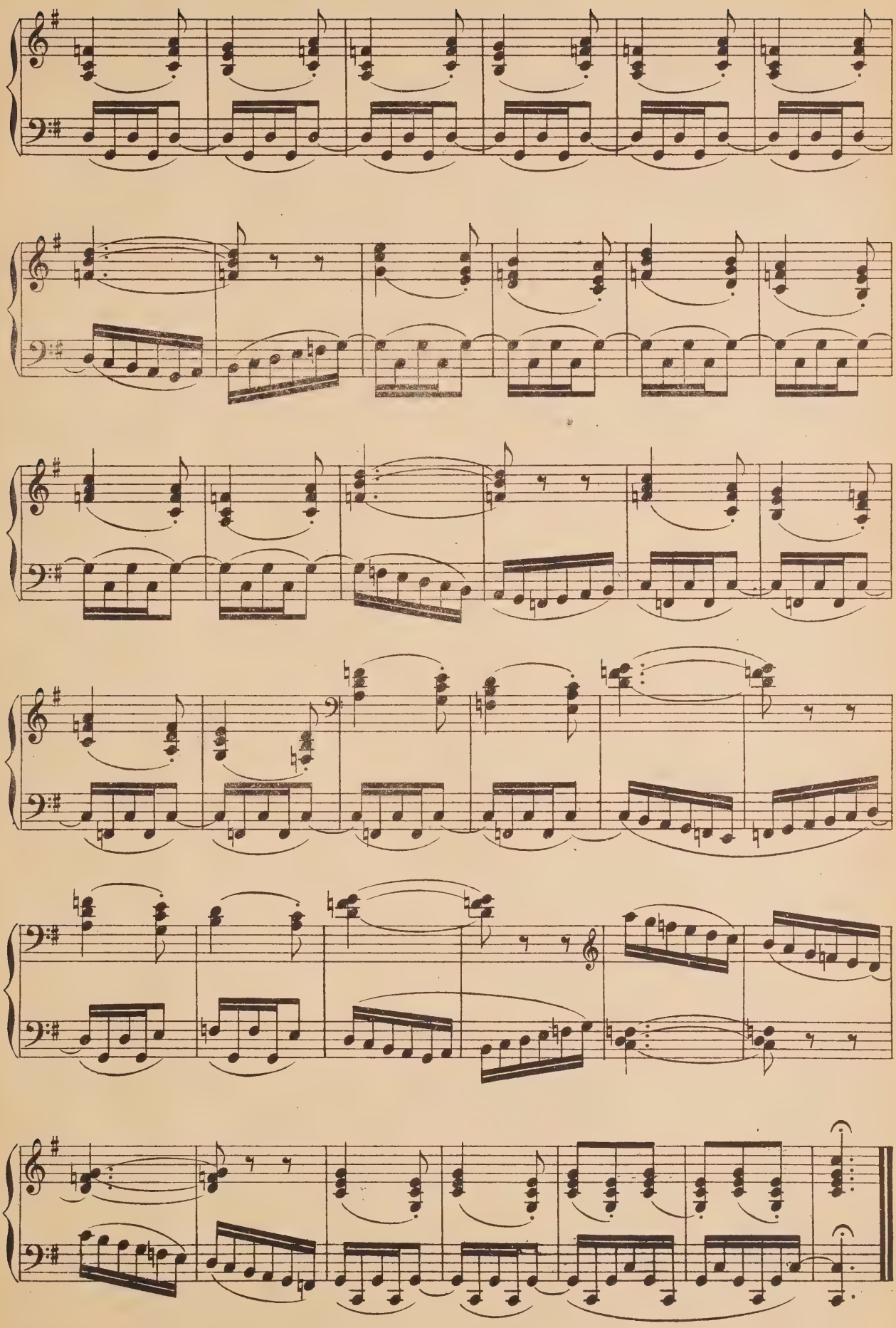


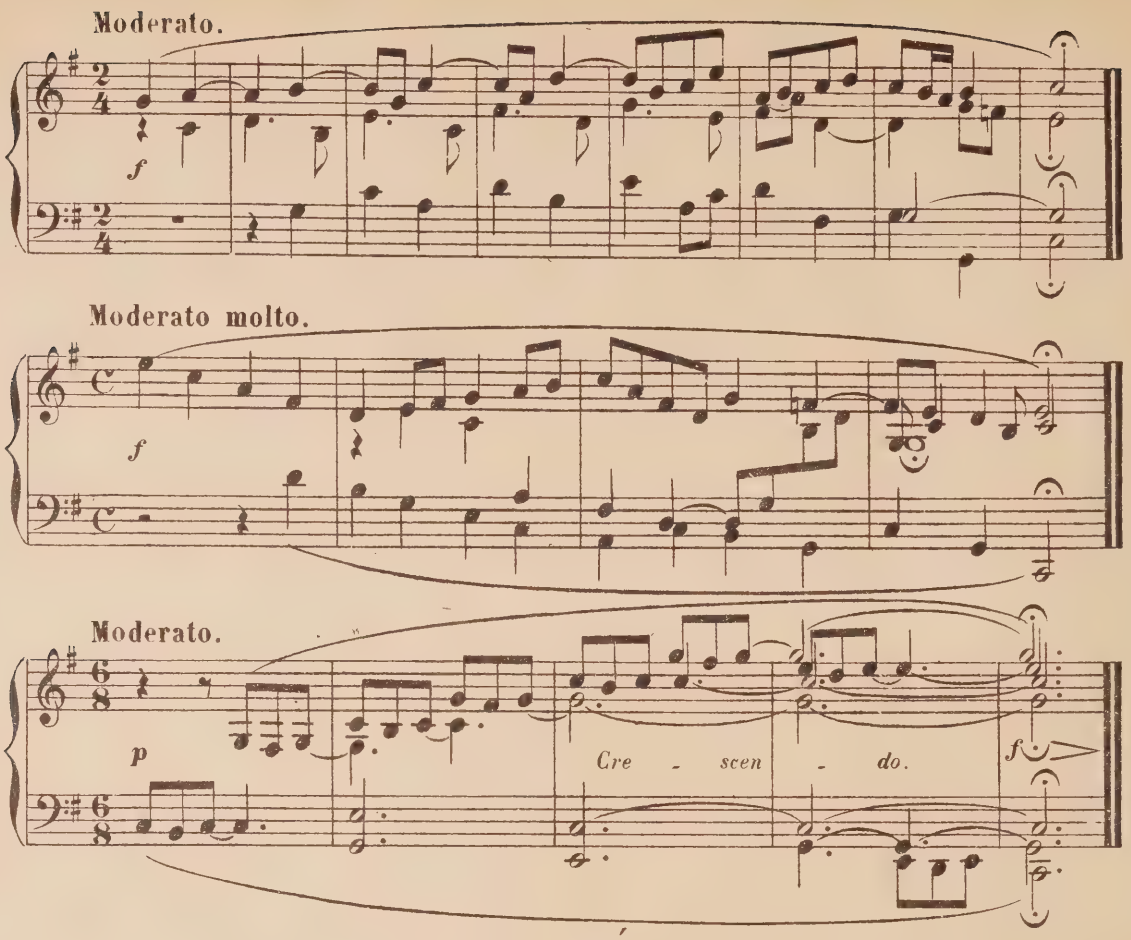
Andante.
Fonds de 8 p. et Voix céleste.



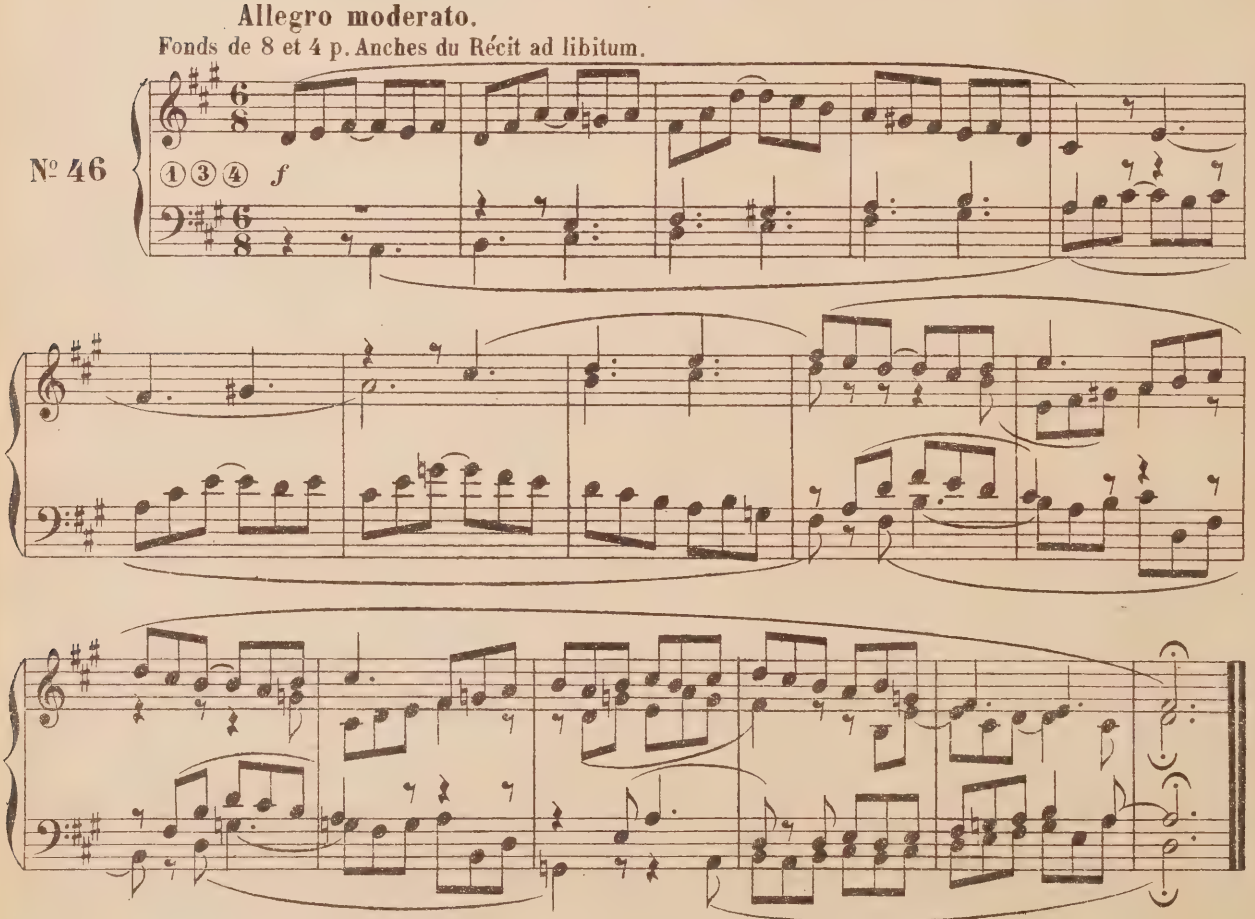
Vivace.
Tous les Fonds de 8 et 4 p.





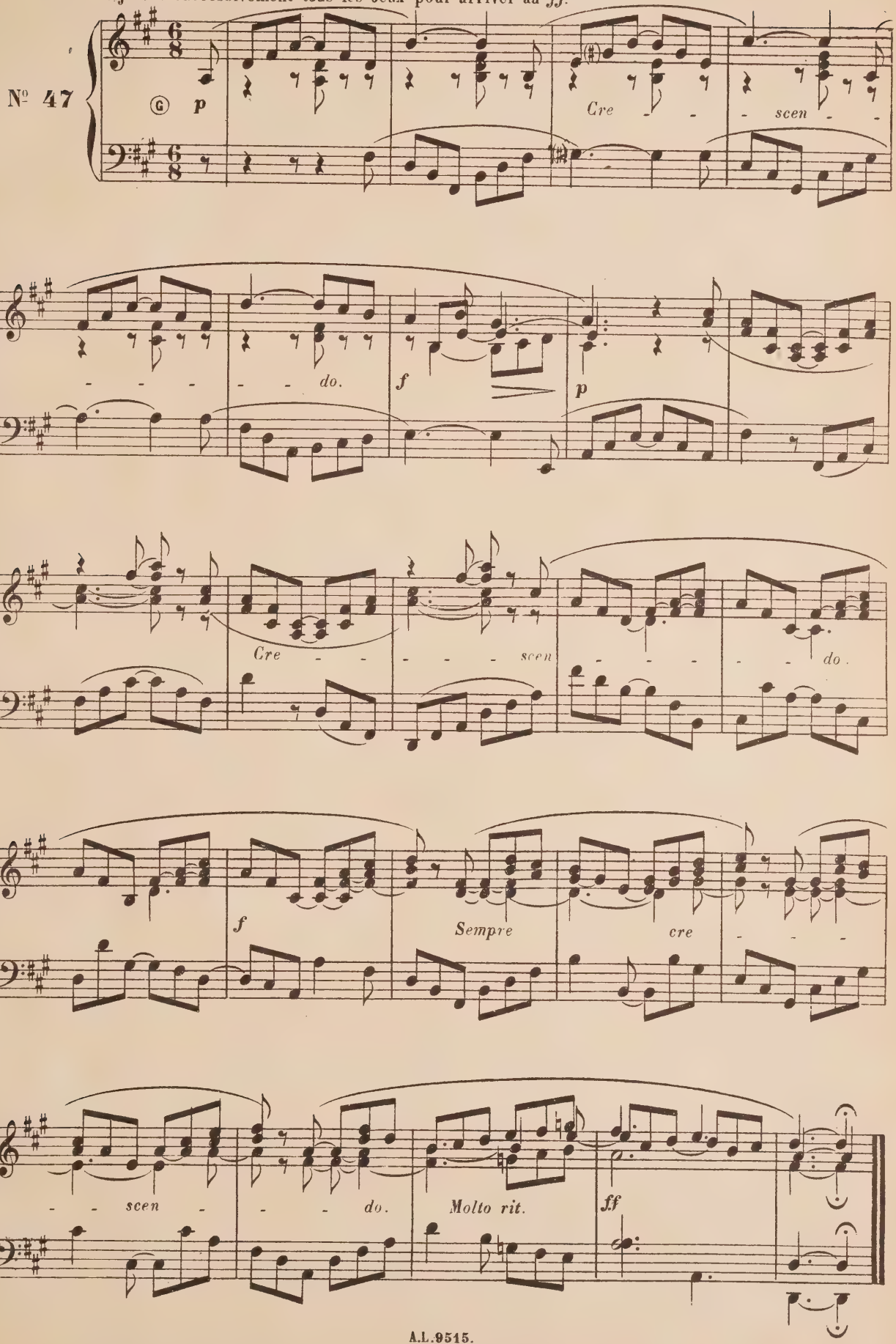

Moderato.
Nº 43
f
Moderato molto.
Nº 44
f
Moderato.
Nº 45
p
Cre - scen - do.
f

FINALE RÉ


Allegro moderato.
Fonds de 8 et 4 p. Anches du Récit ad libitum.
Nº 46
① ③ ④ f

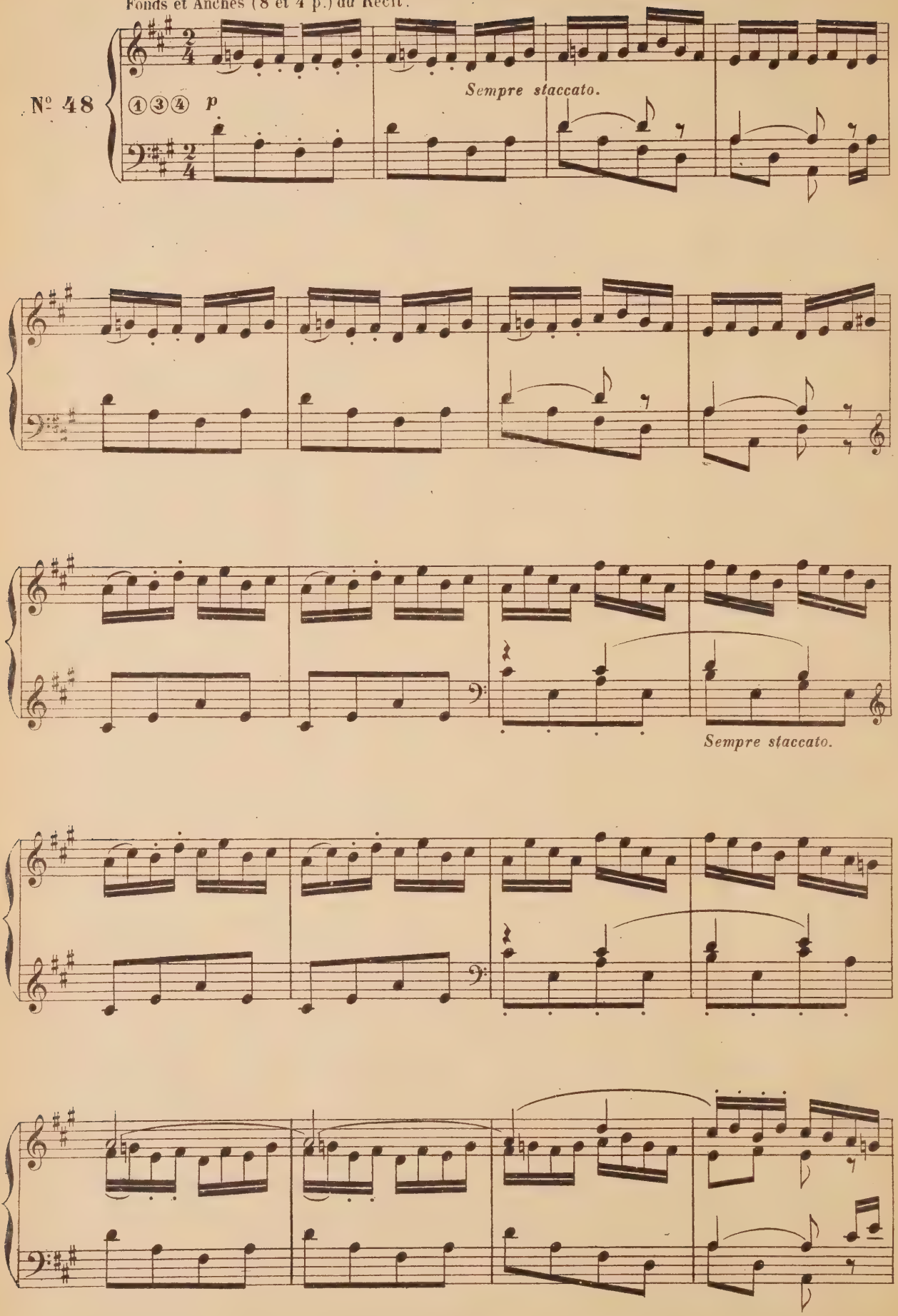
Andante maestoso.

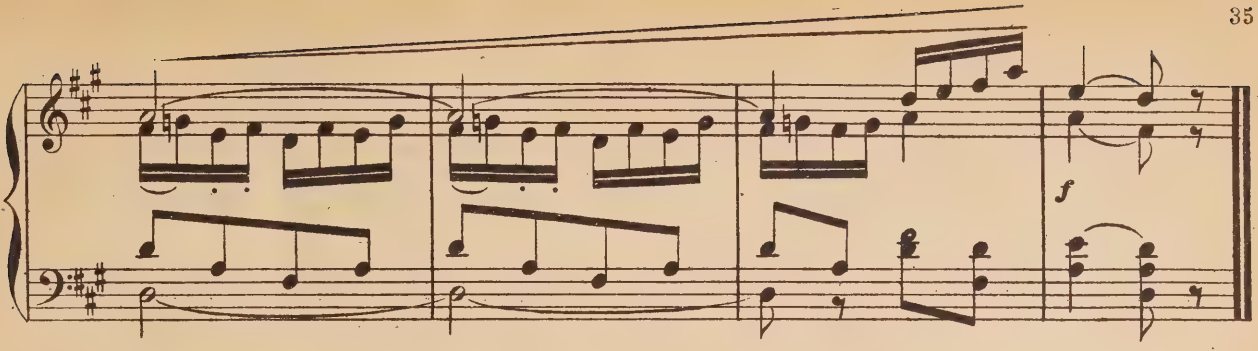
Fonds de 16, 8 et 4 p. avec les Anches de 16, 8 et 4 p. du Récit boîte fermée.
Ajoutez successivement tous les Jeux pour arriver au *ff*.



Allegro.

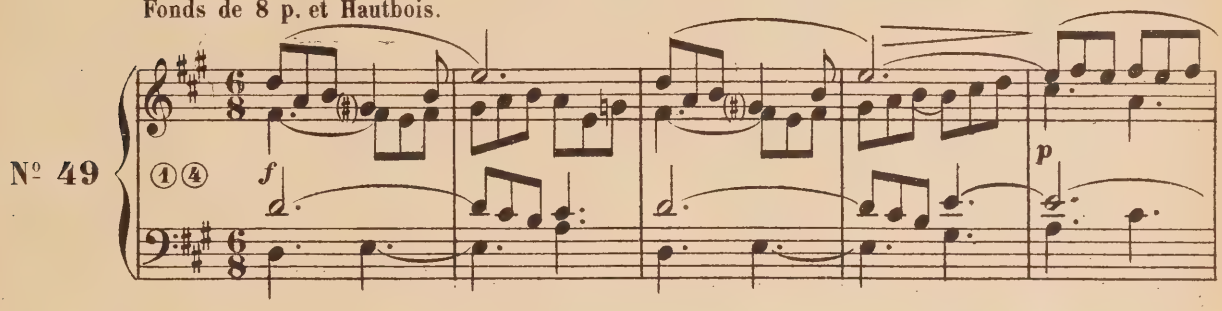
Fonds et Anches (8 et 4 p.) du Récit.

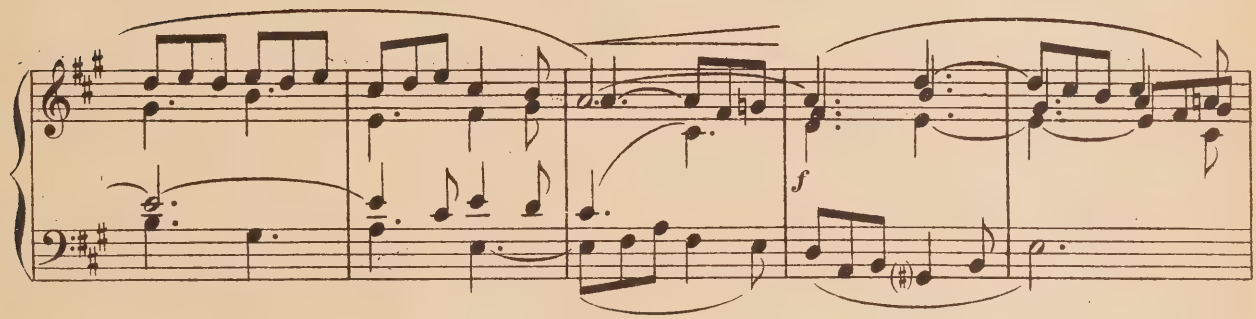


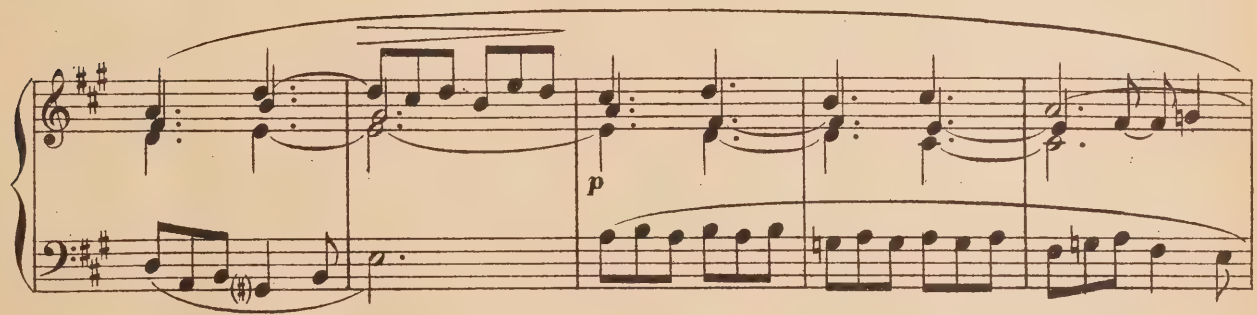


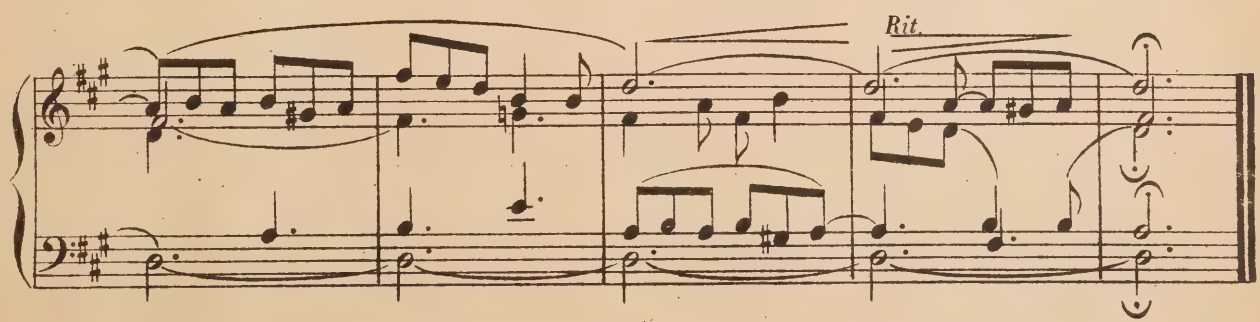
Allegretto.

Fonds de 8 p. et Hautbois.





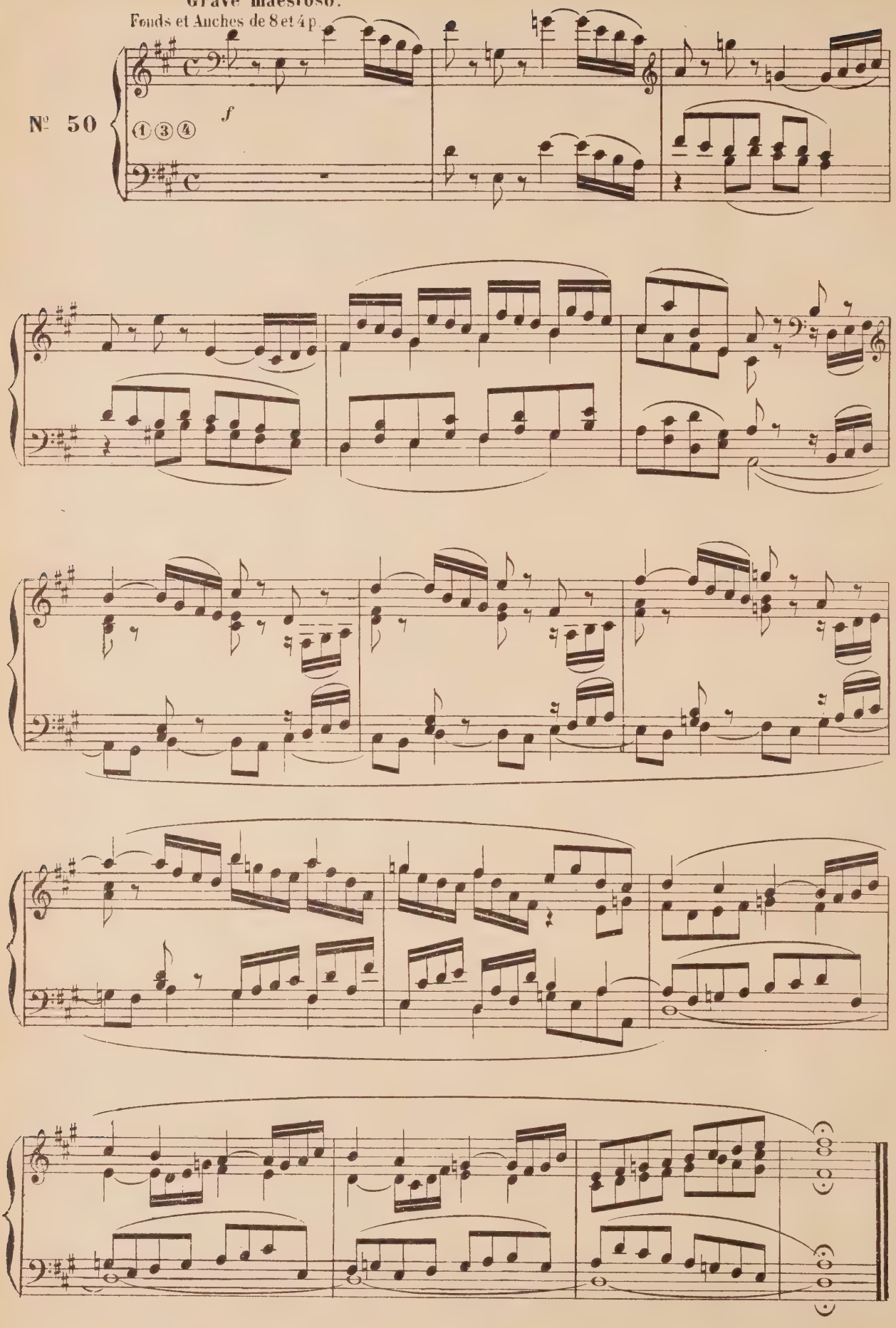


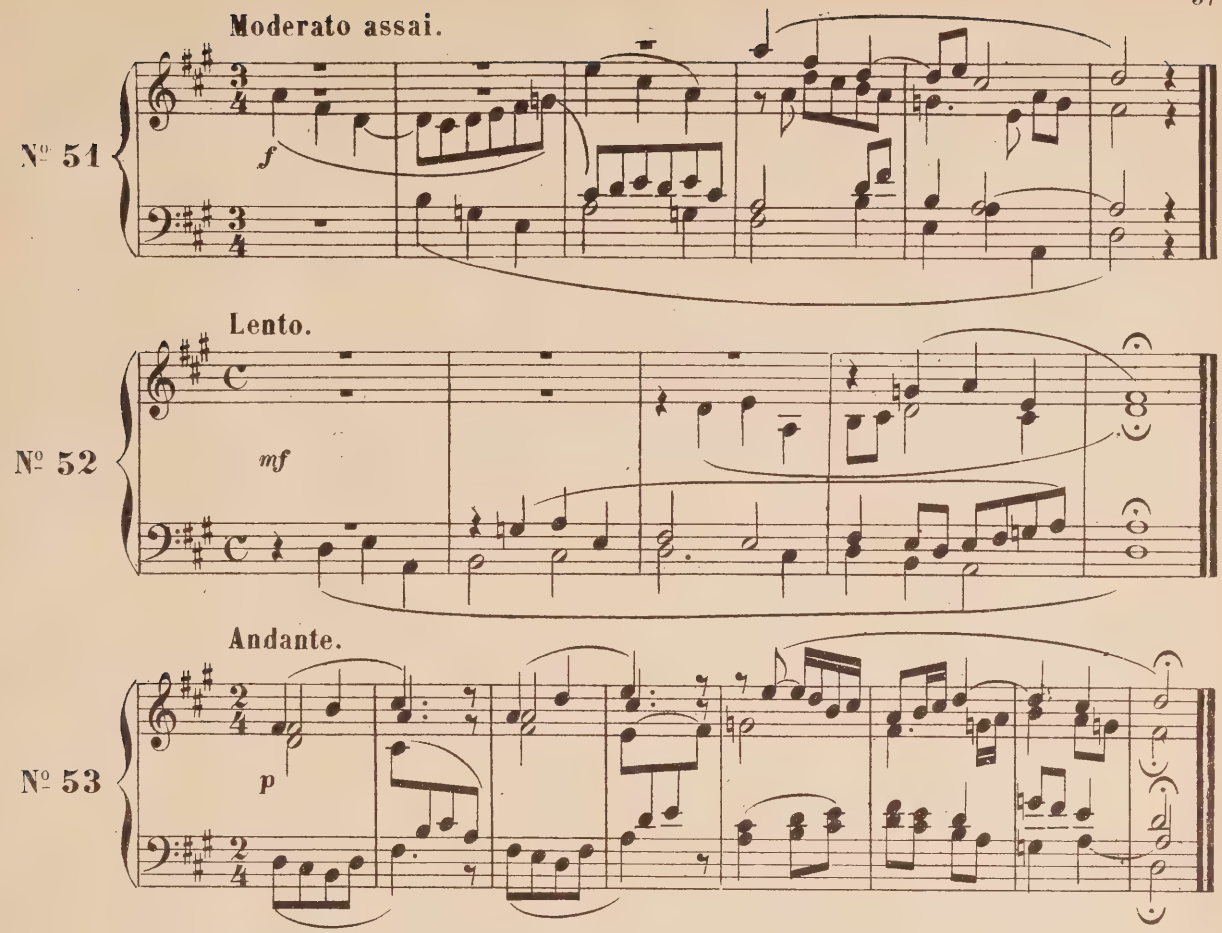


Grave maestoso.

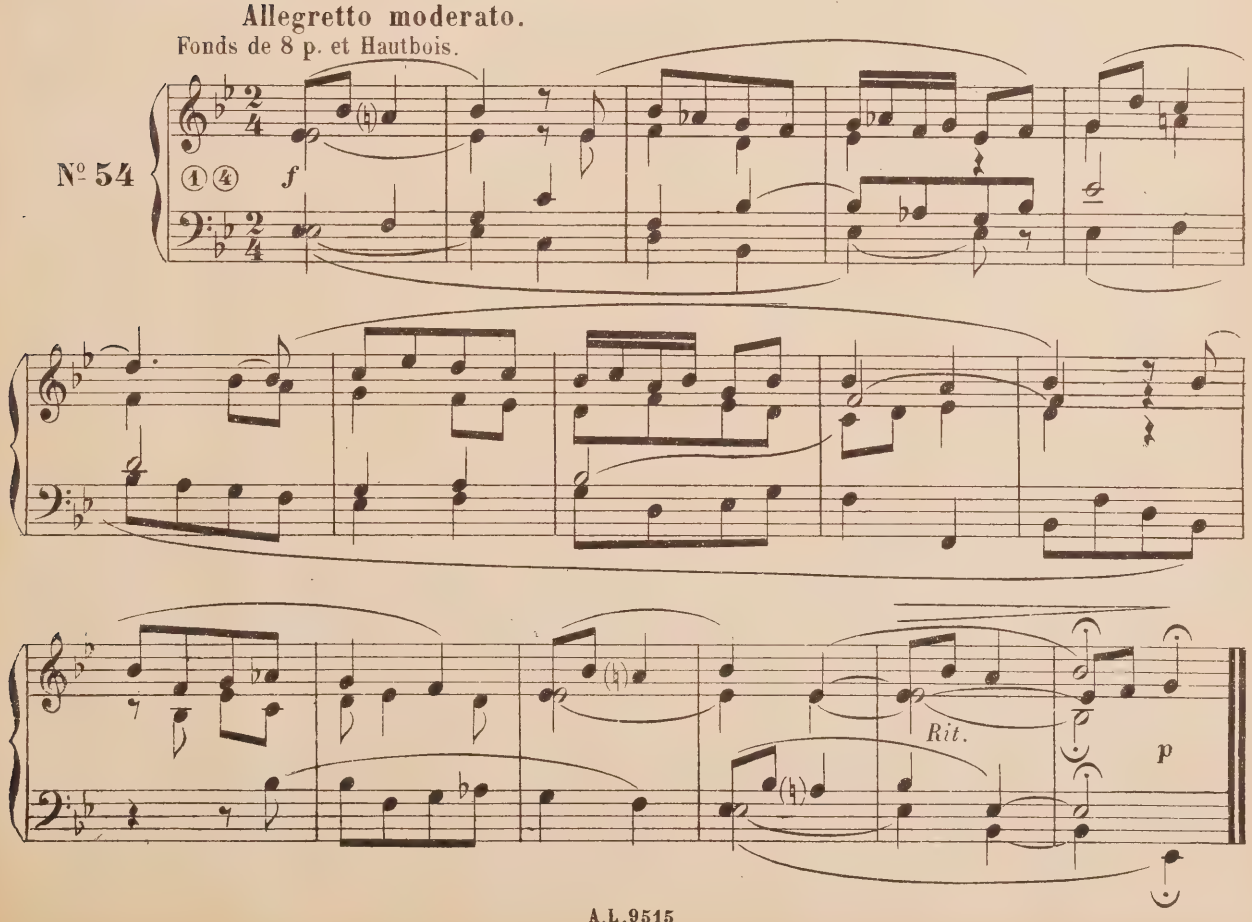
Fonds et Anches de 8 et 4 p.

Nº 50



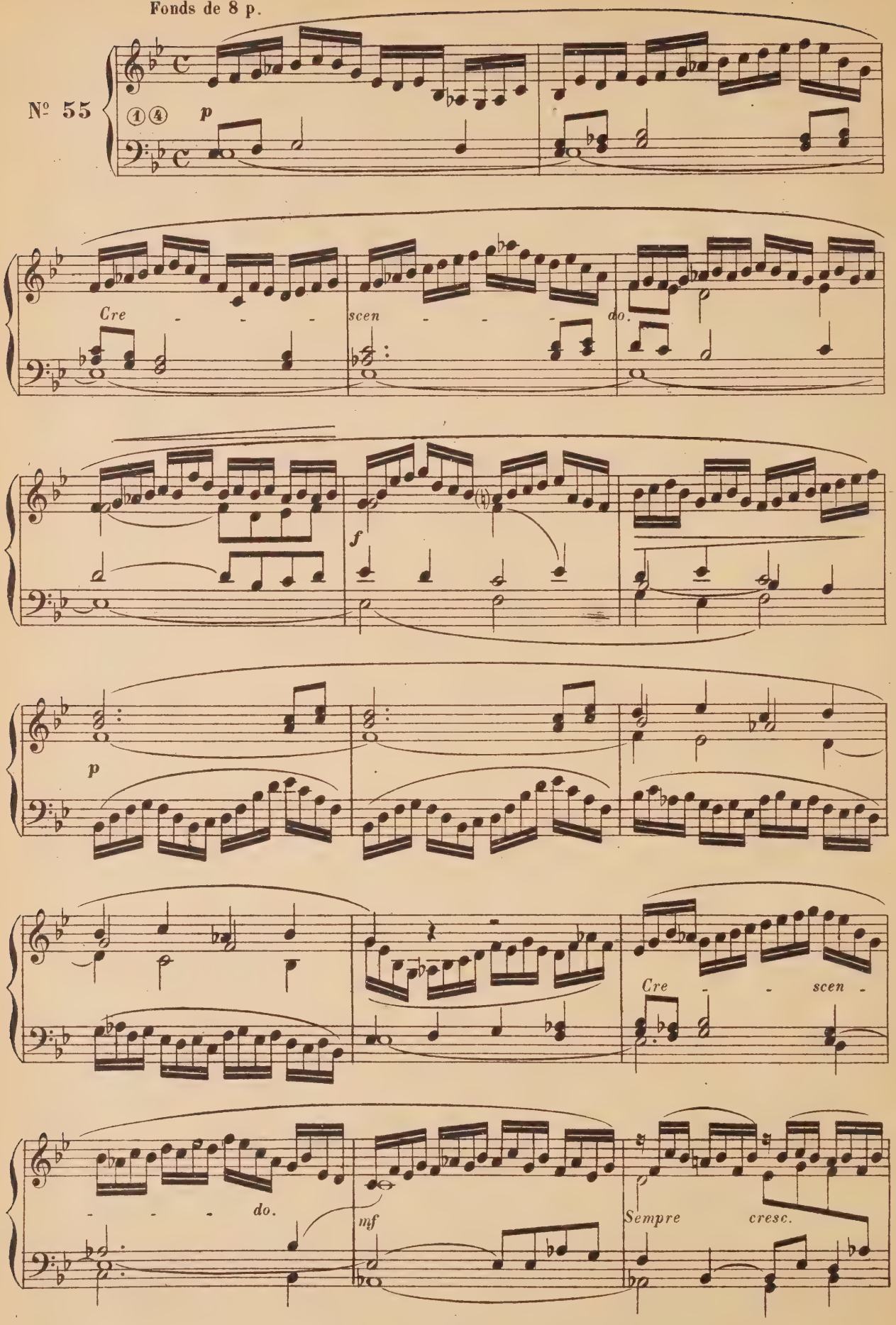

Moderato assai.
N° 51
f
Lento.
N° 52
mf
Andante.
N° 53
p

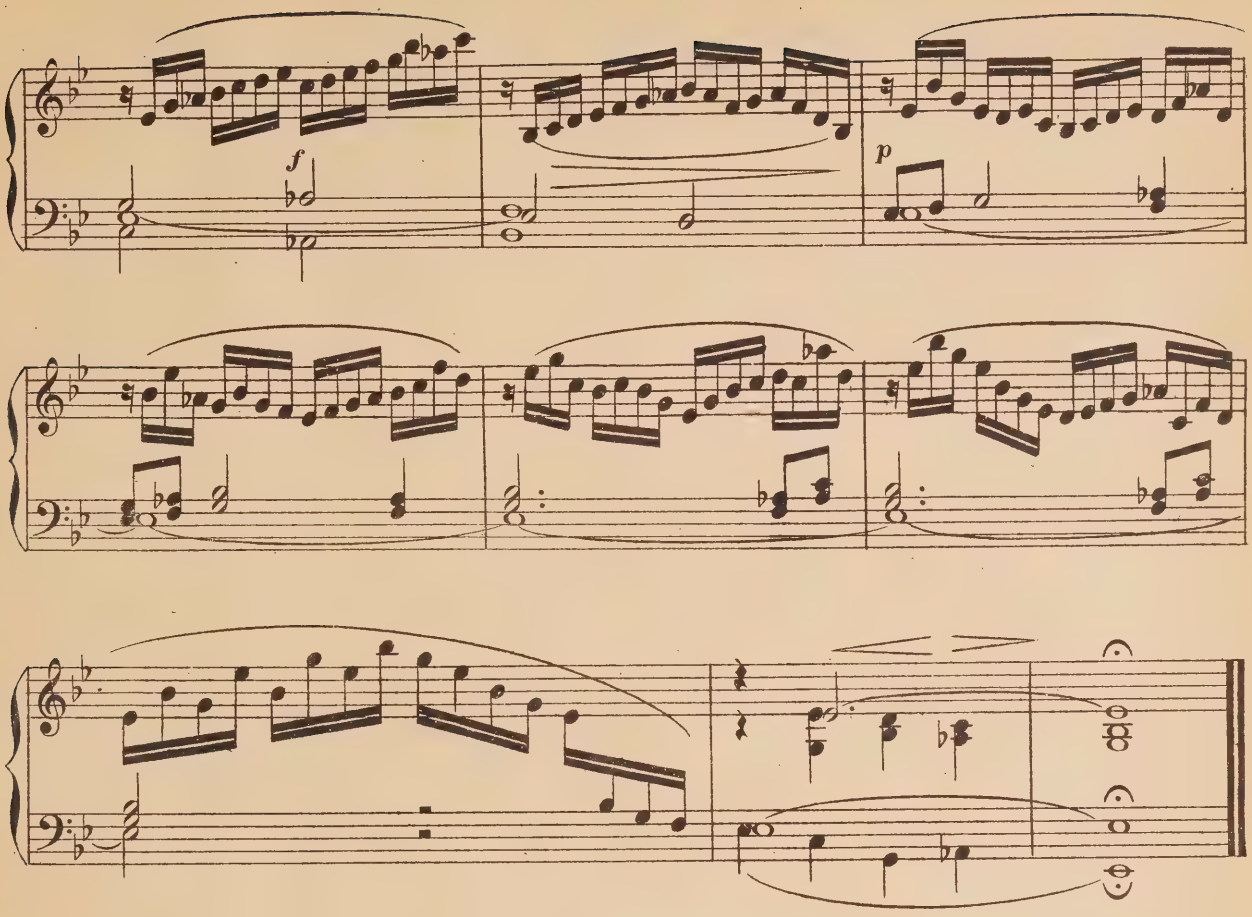
FINALE MI


Allegretto moderato.
Fonds de 8 p. et Hautbois.
N° 54
f
Rit.
p

Andante sostenuto.

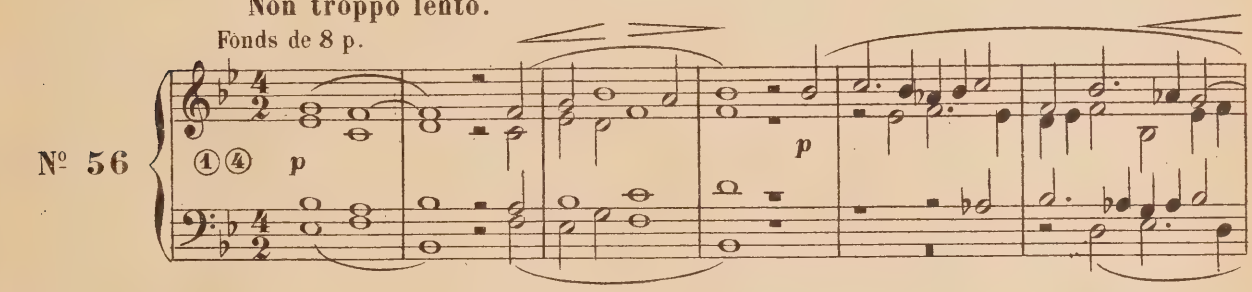
Fonds de 8 p.

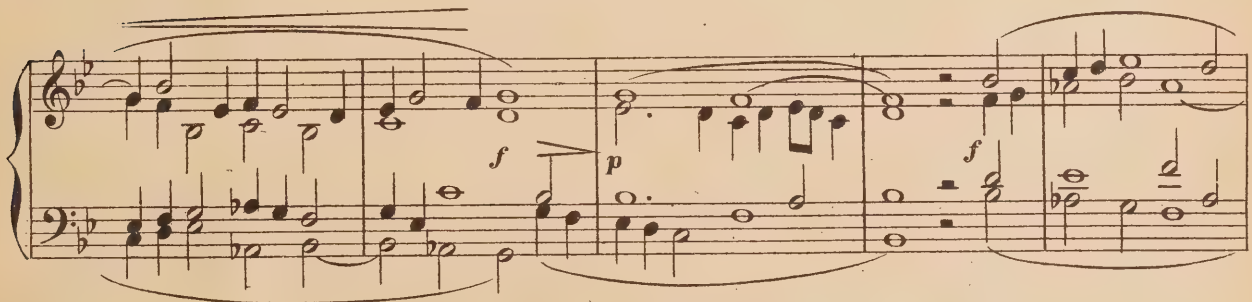


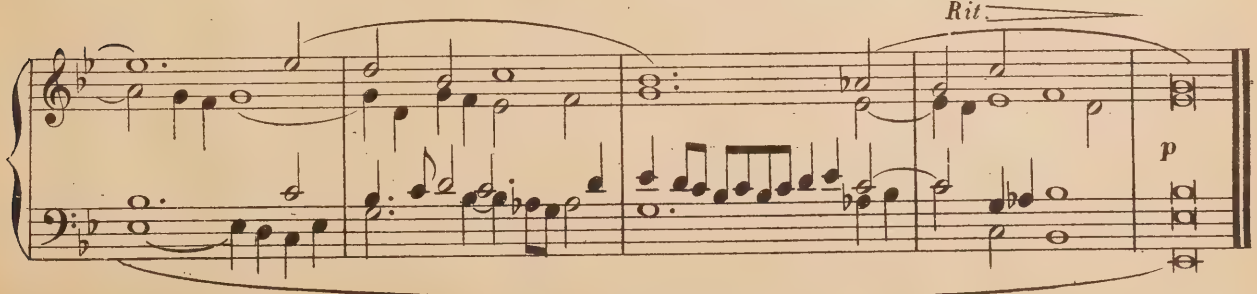


Non troppo lento.

Fonds de 8 p.

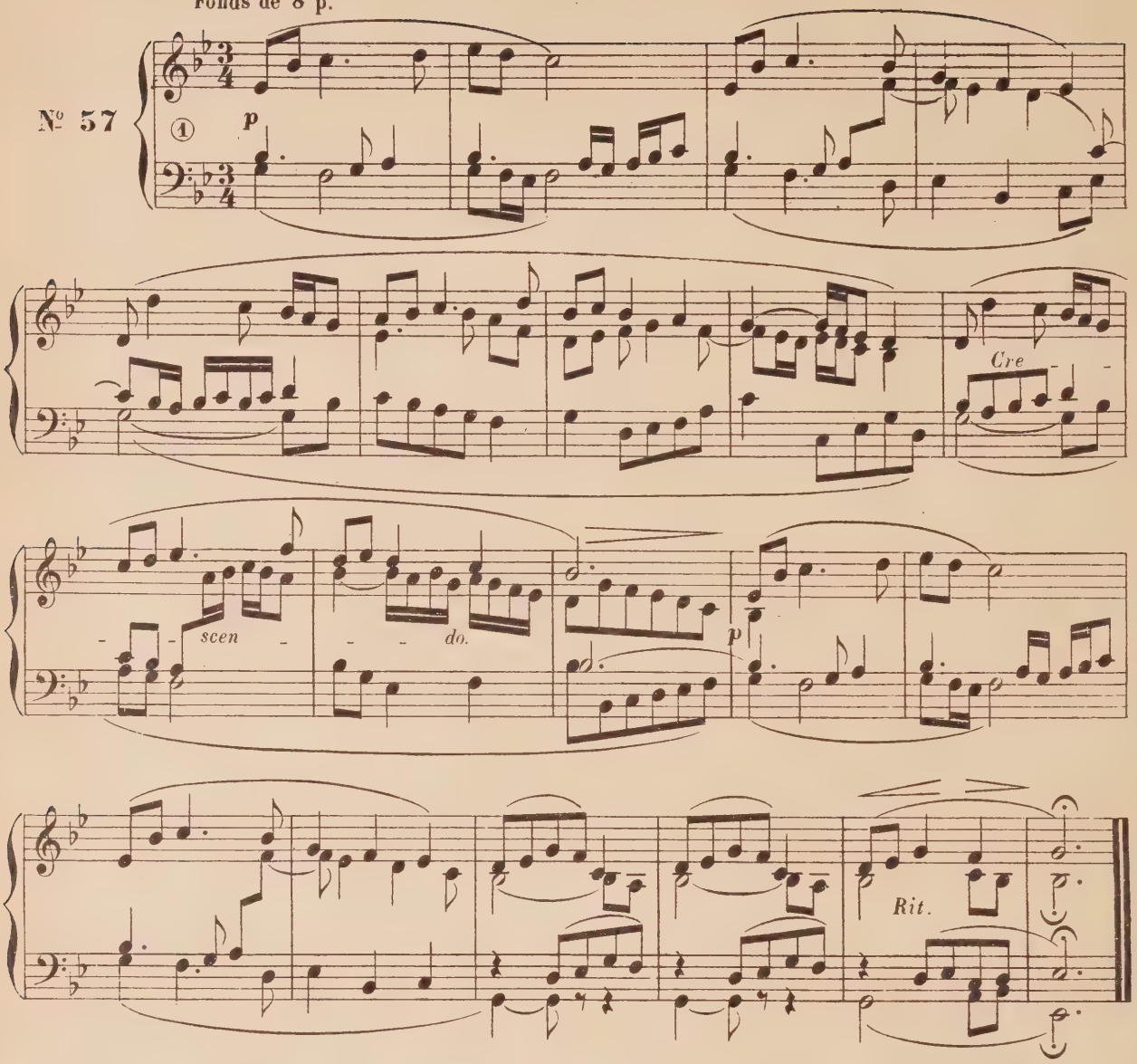






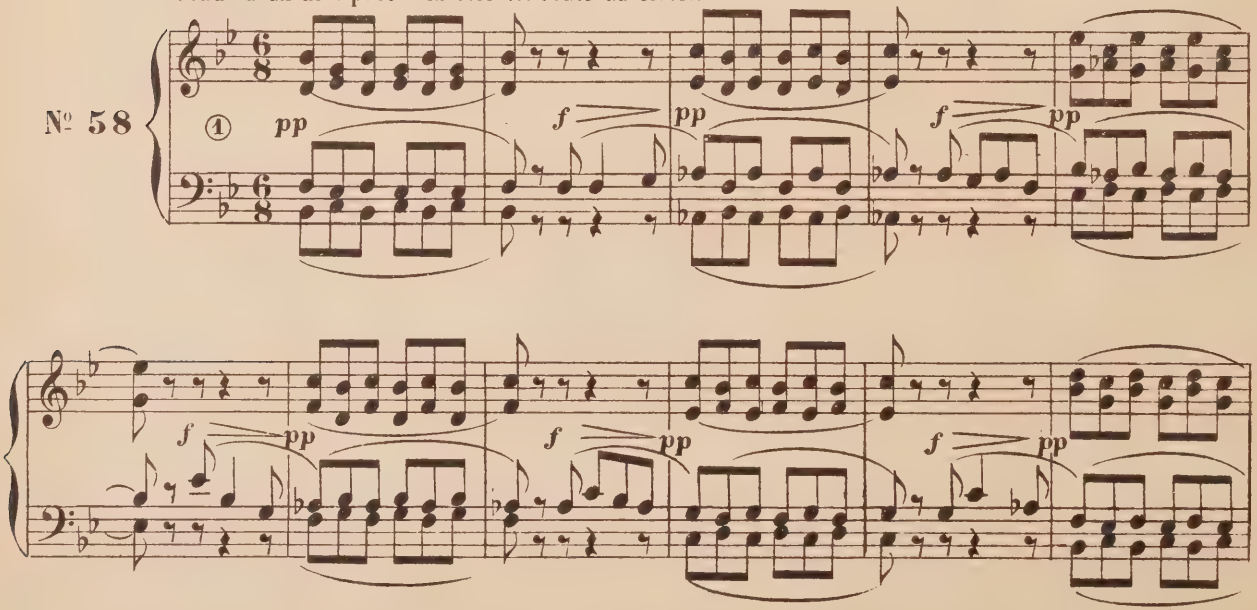
Andantino.

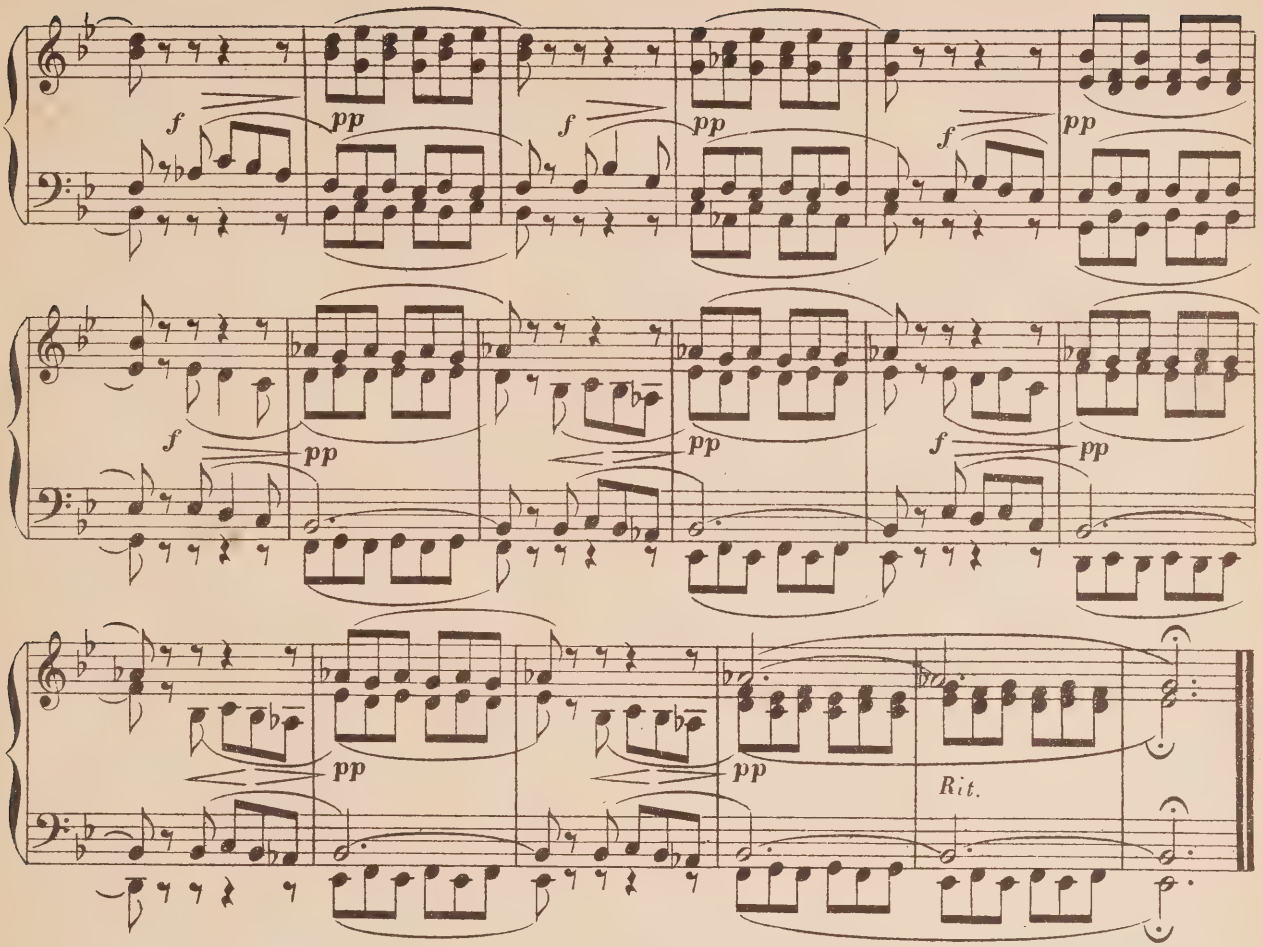
Fonds de 8 p.



Quasi Allegretto ma tranquillo.

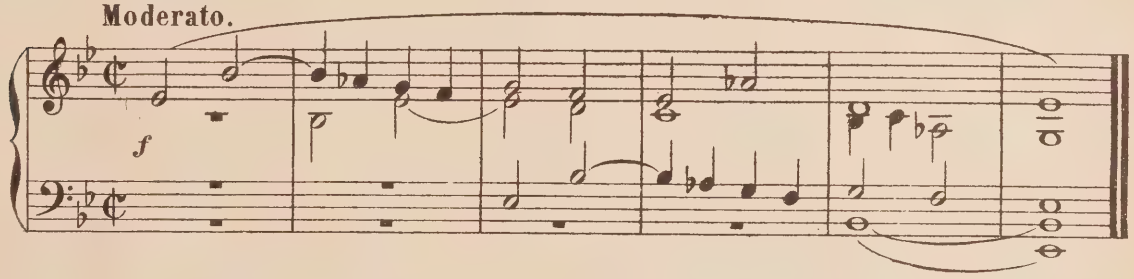
Fonds doux de 8 p. et Voix céleste. Jouer au Récit.





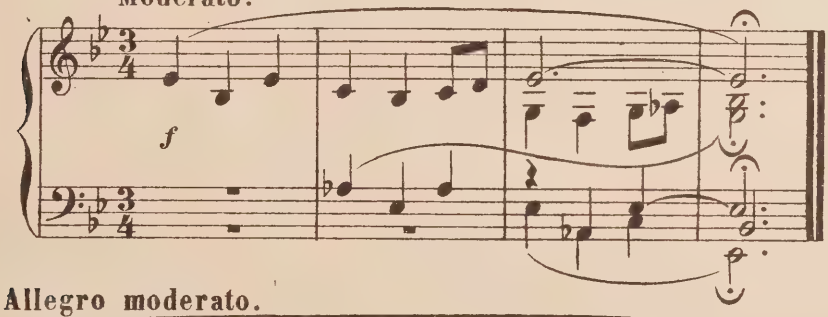
Moderato.

№ 59



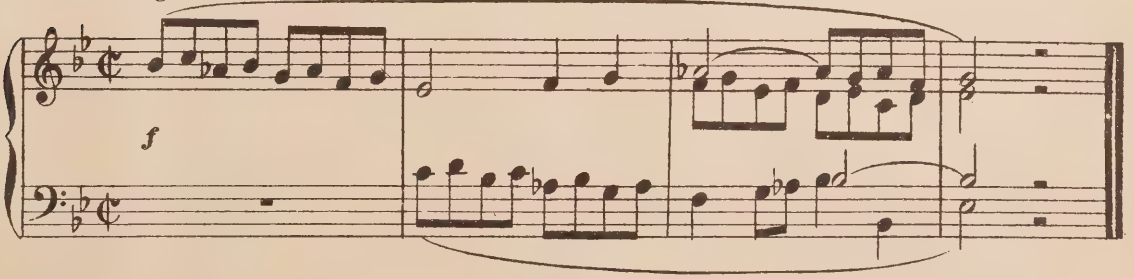
Moderato.

№ 60



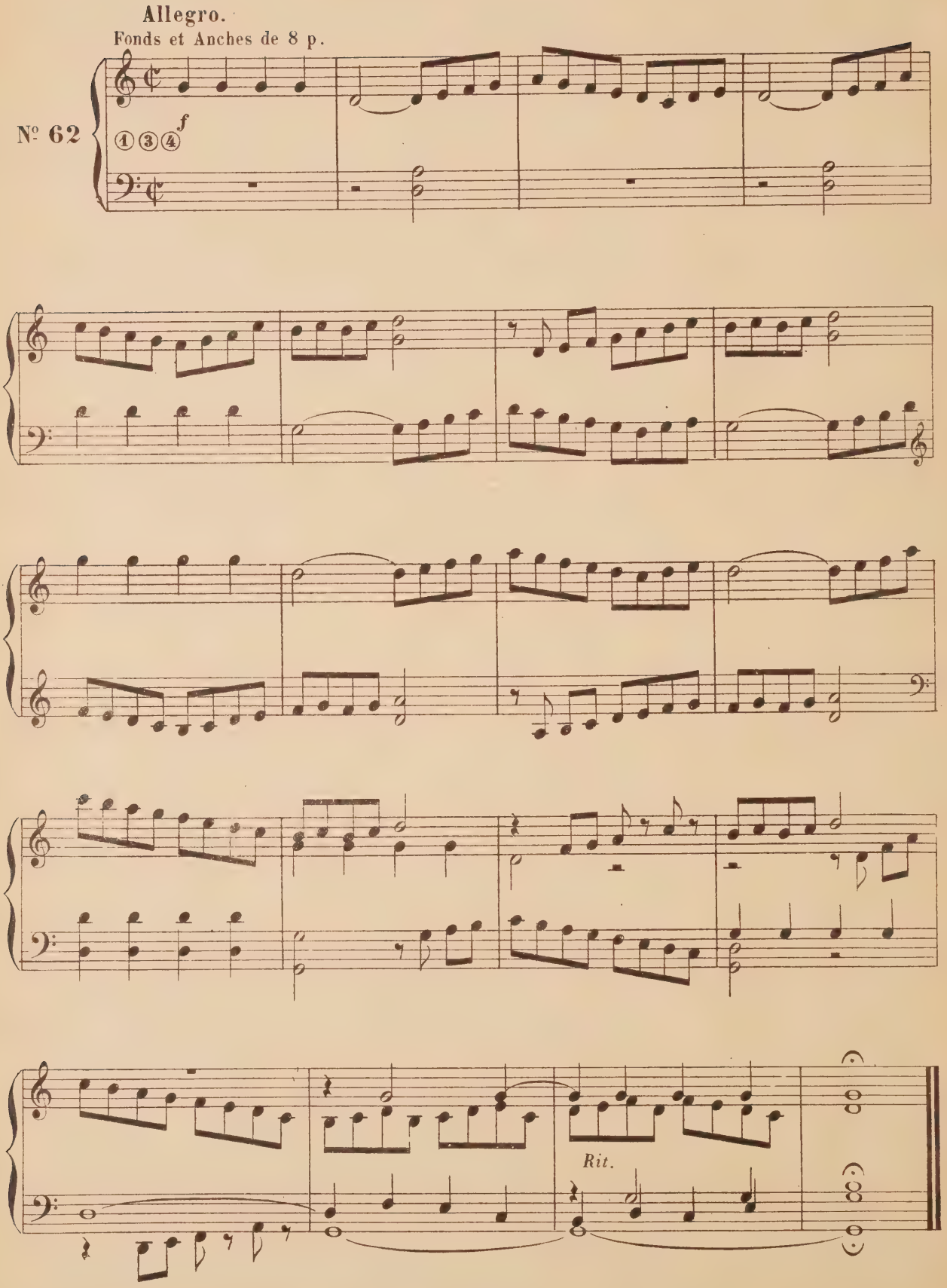
Allegro moderato.

№ 61



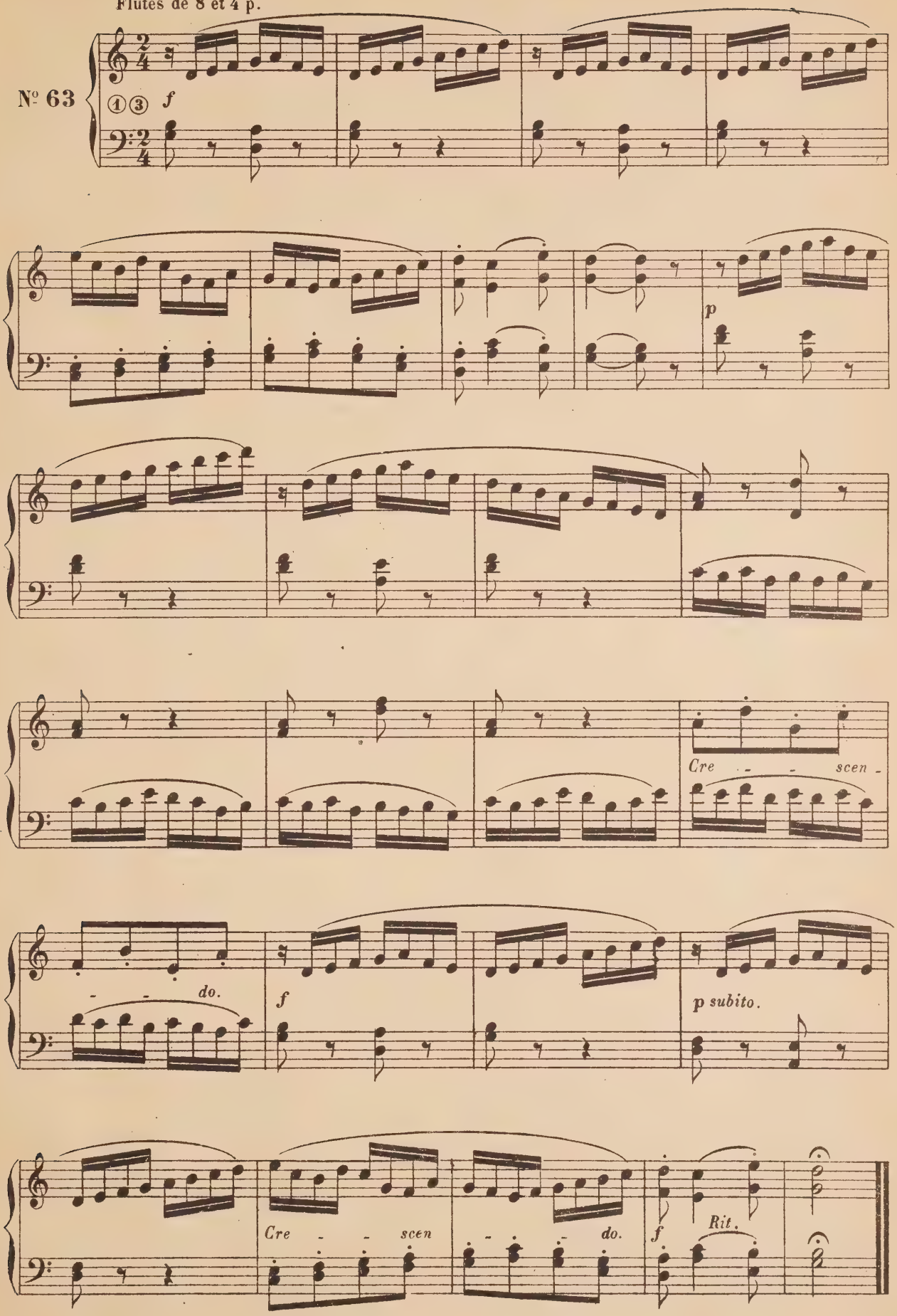
7me ET 8me MODES

FINALE SOL



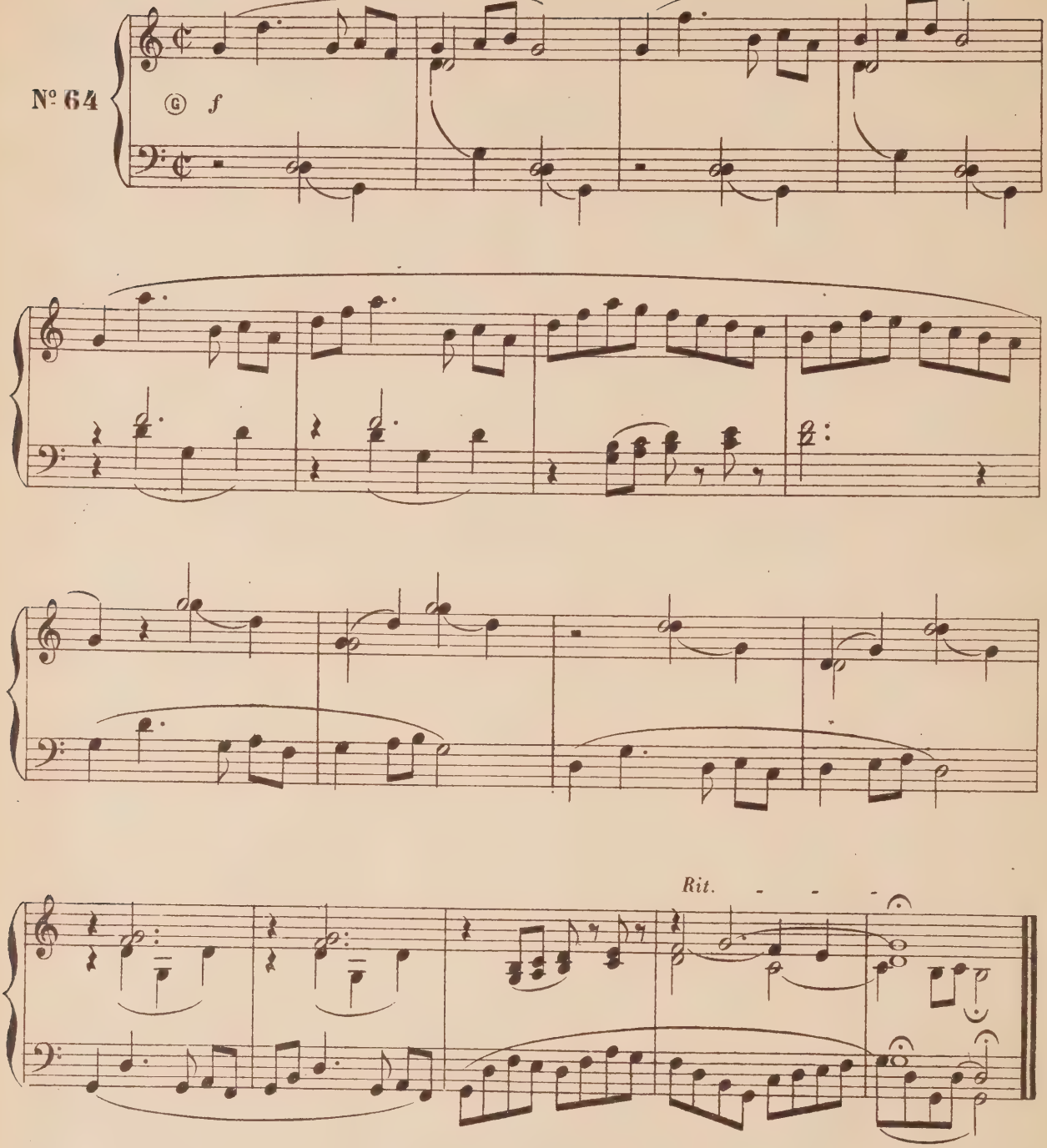
Allegro vivace.

Flûtes de 8 et 4 p.



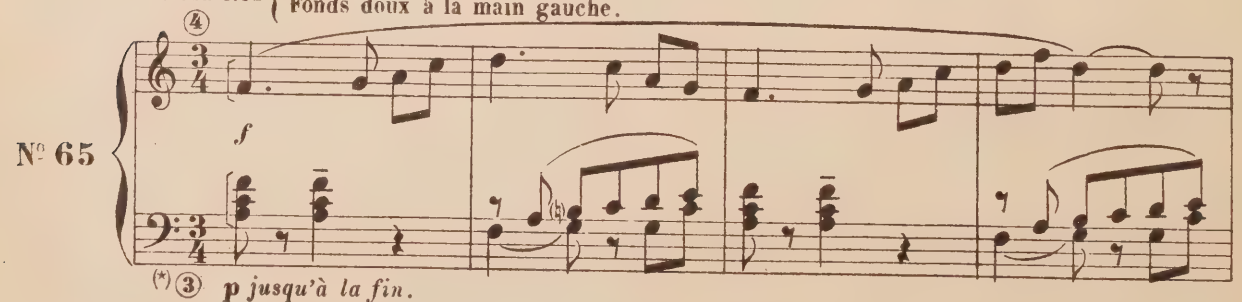
Allegro giocoso.

Fonds et Anches de 8 et 4 p.

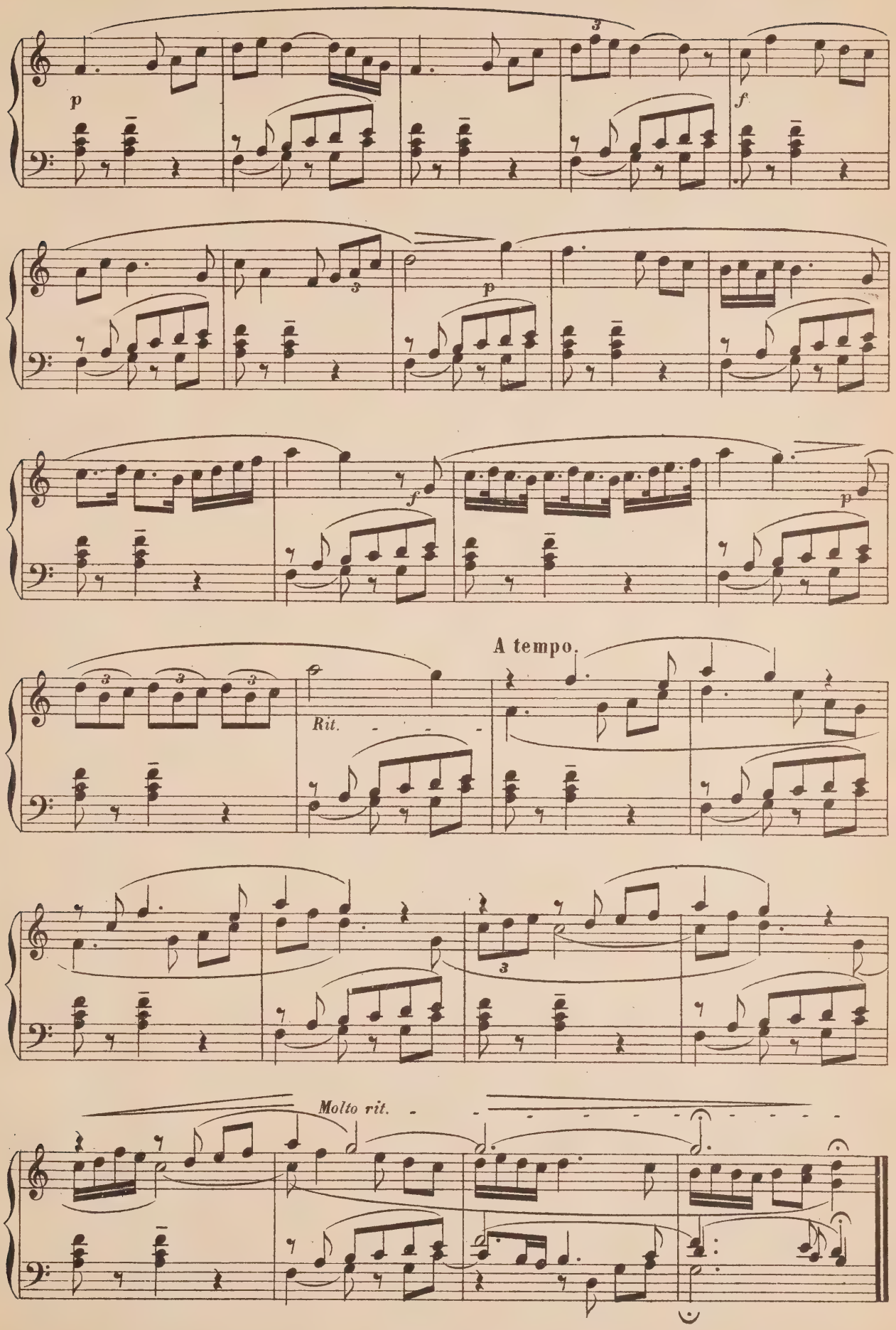


Andantino.

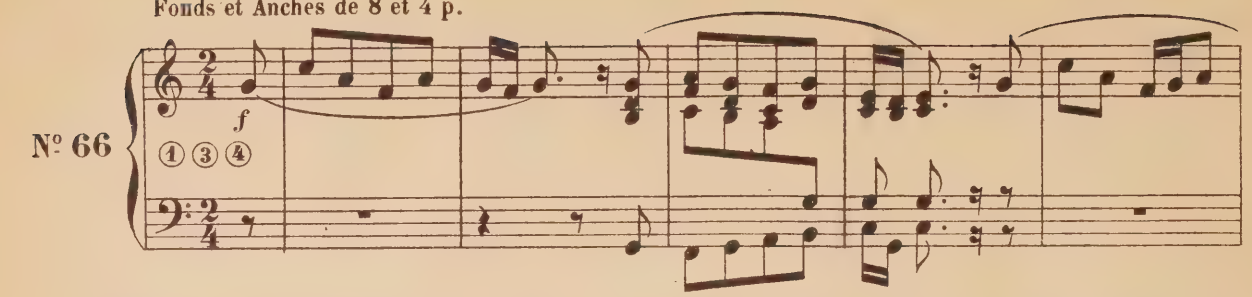
A 2 Claviers { Hautbois à la main droite. / Fonds doux à la main gauche.

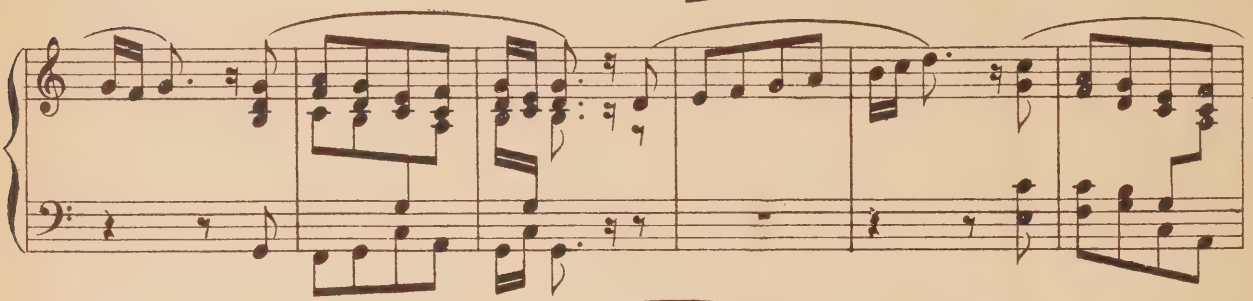


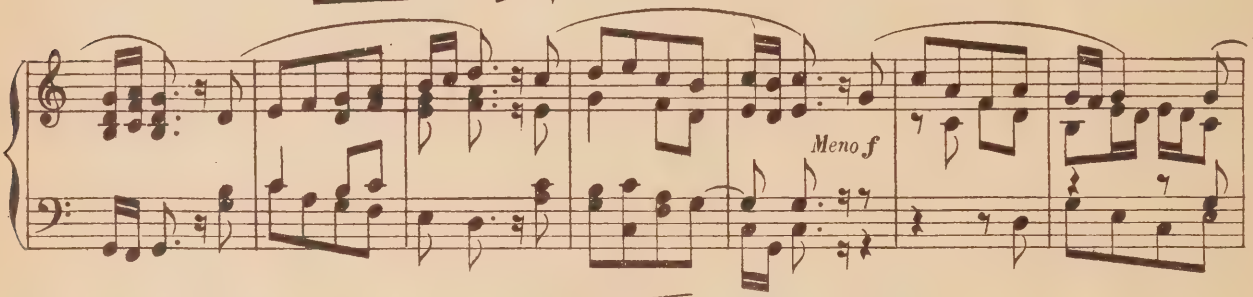
(*) Avec ③ on jouera à l'octave inférieure.

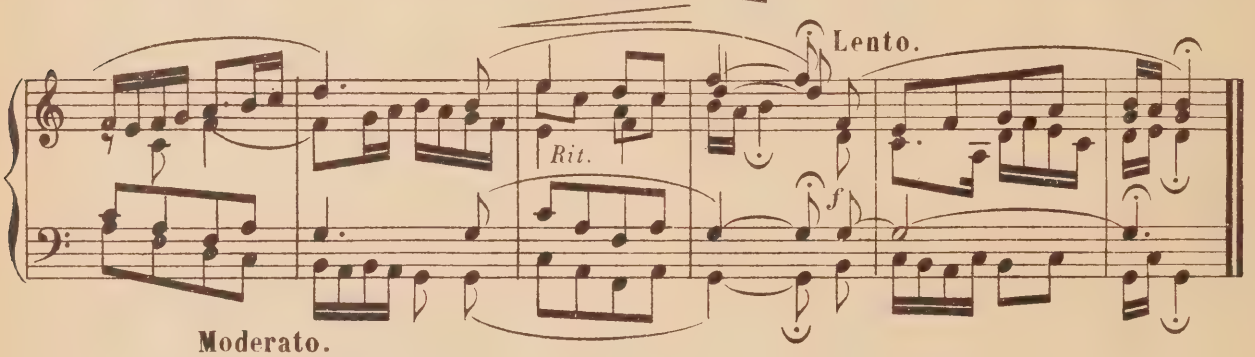

p
f
p
f
p
A tempo.
Rit.
Molto rit.

Allegro moderato.
Fonds et Anches de 8 et 4 p.

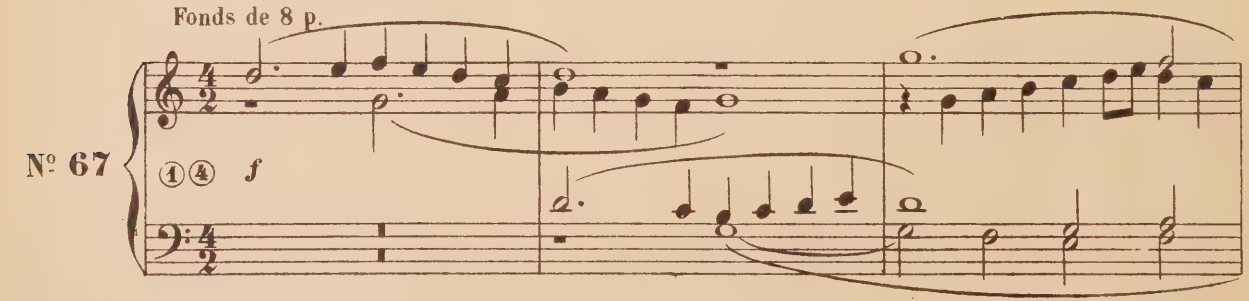


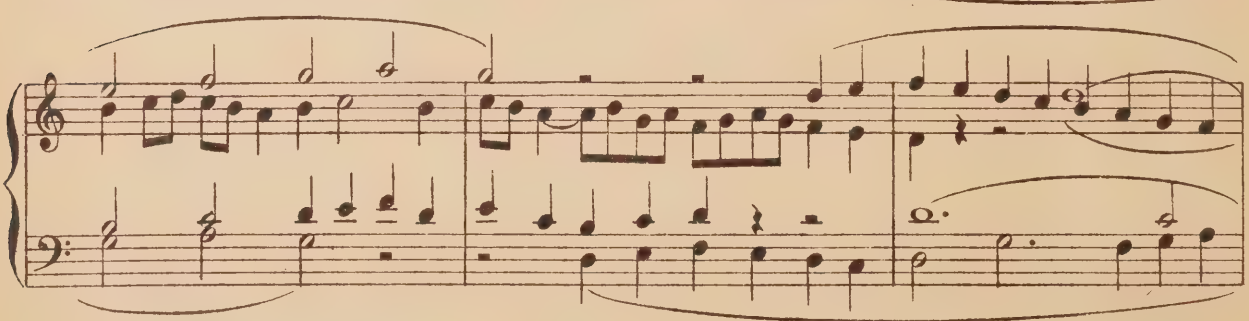


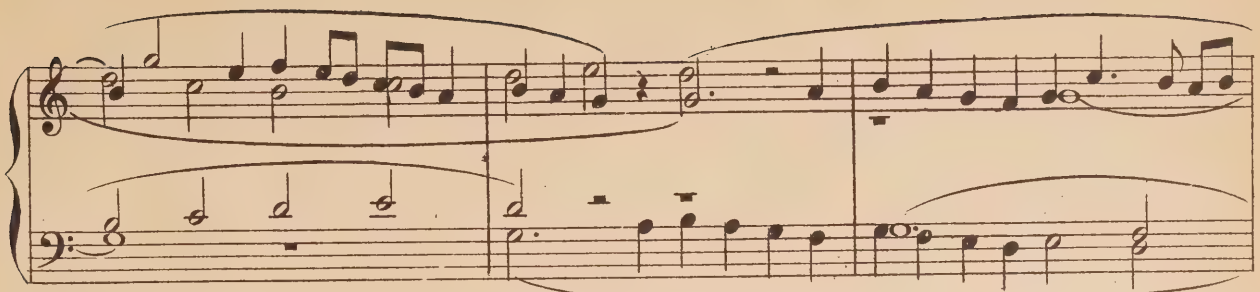


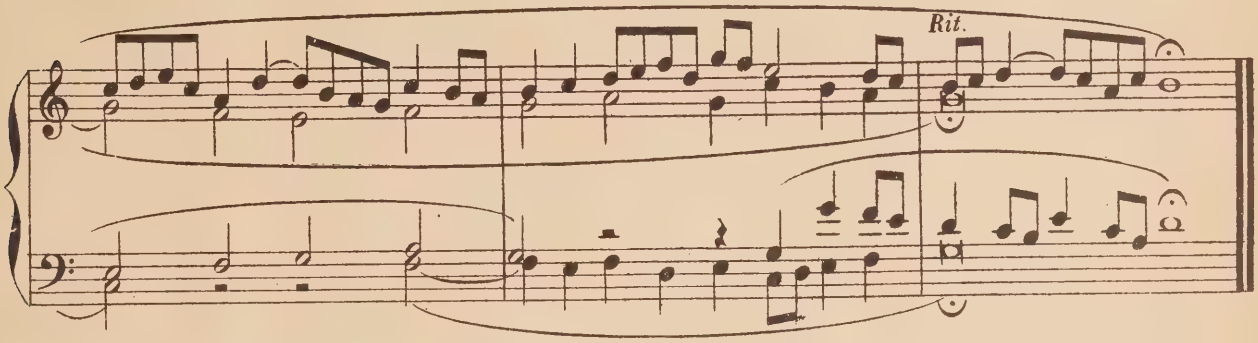


Moderato.
Fonds de 8 p.



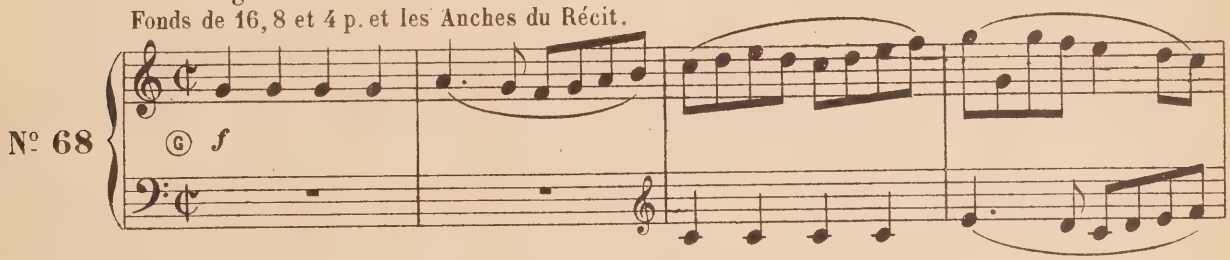


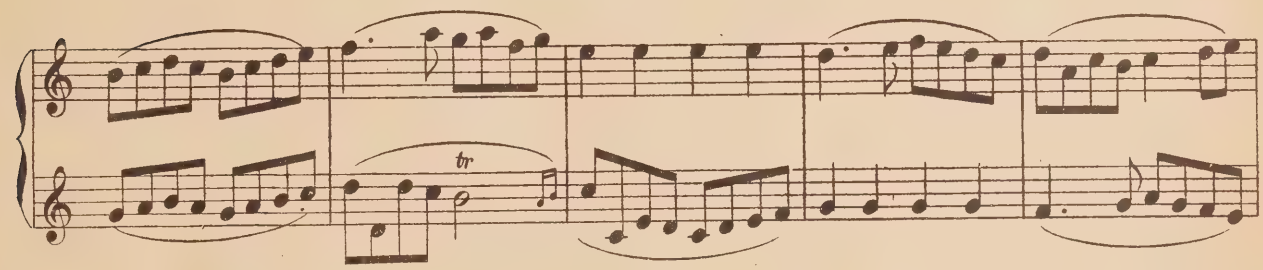


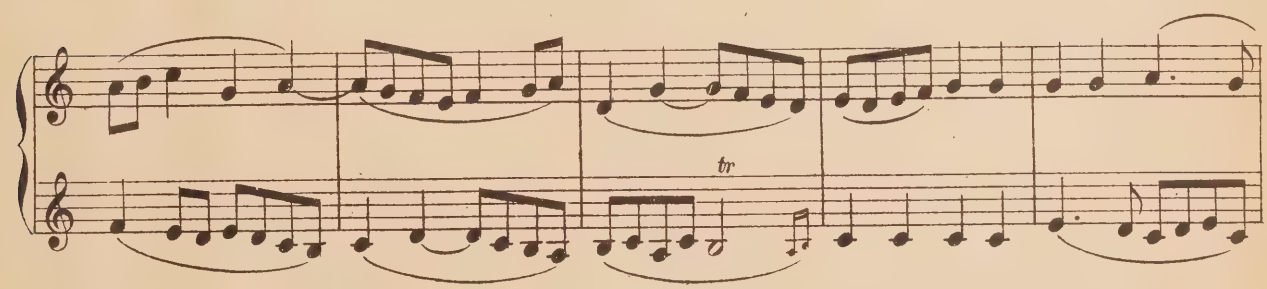


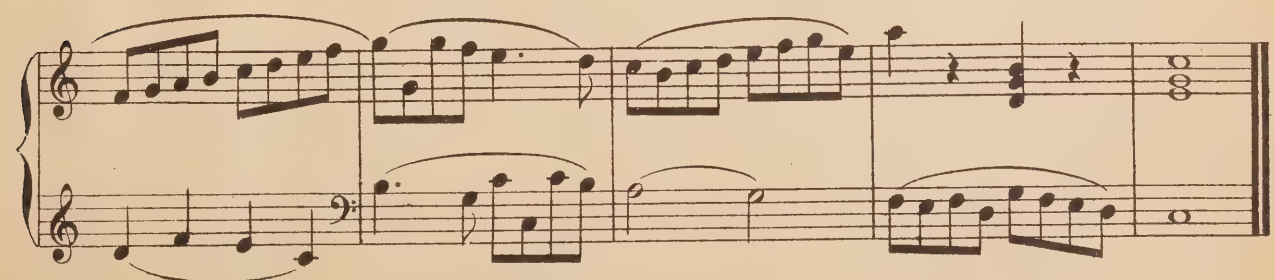
Allegro.

Fonds de 16, 8 et 4 p. et les Anches du Récit.



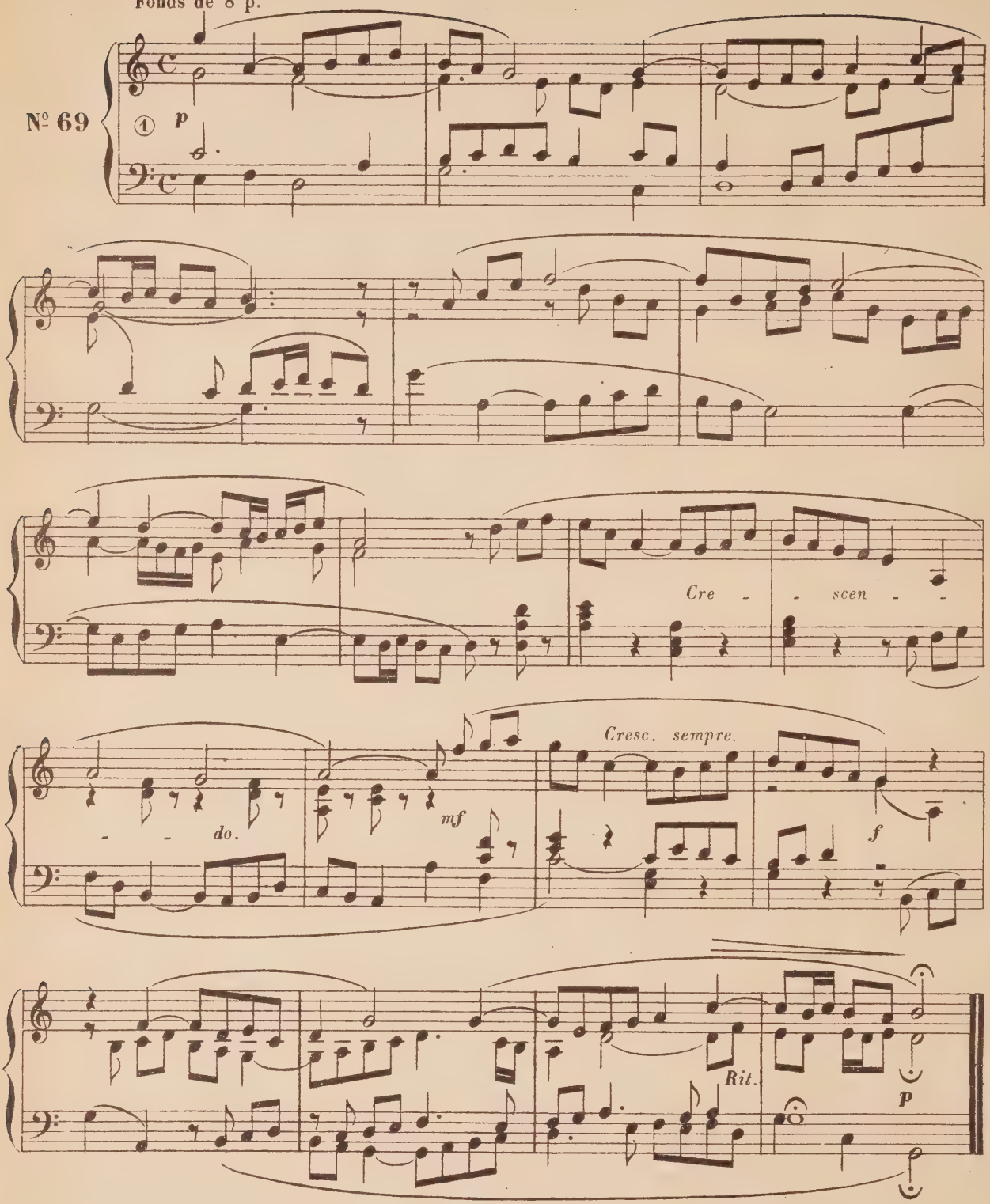






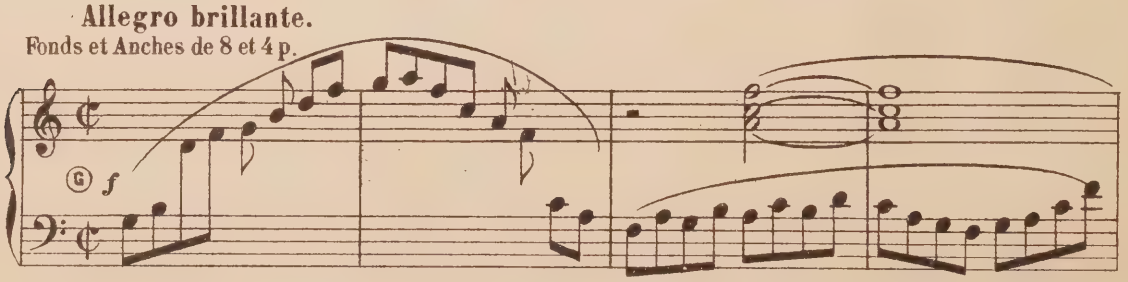
Andantino.

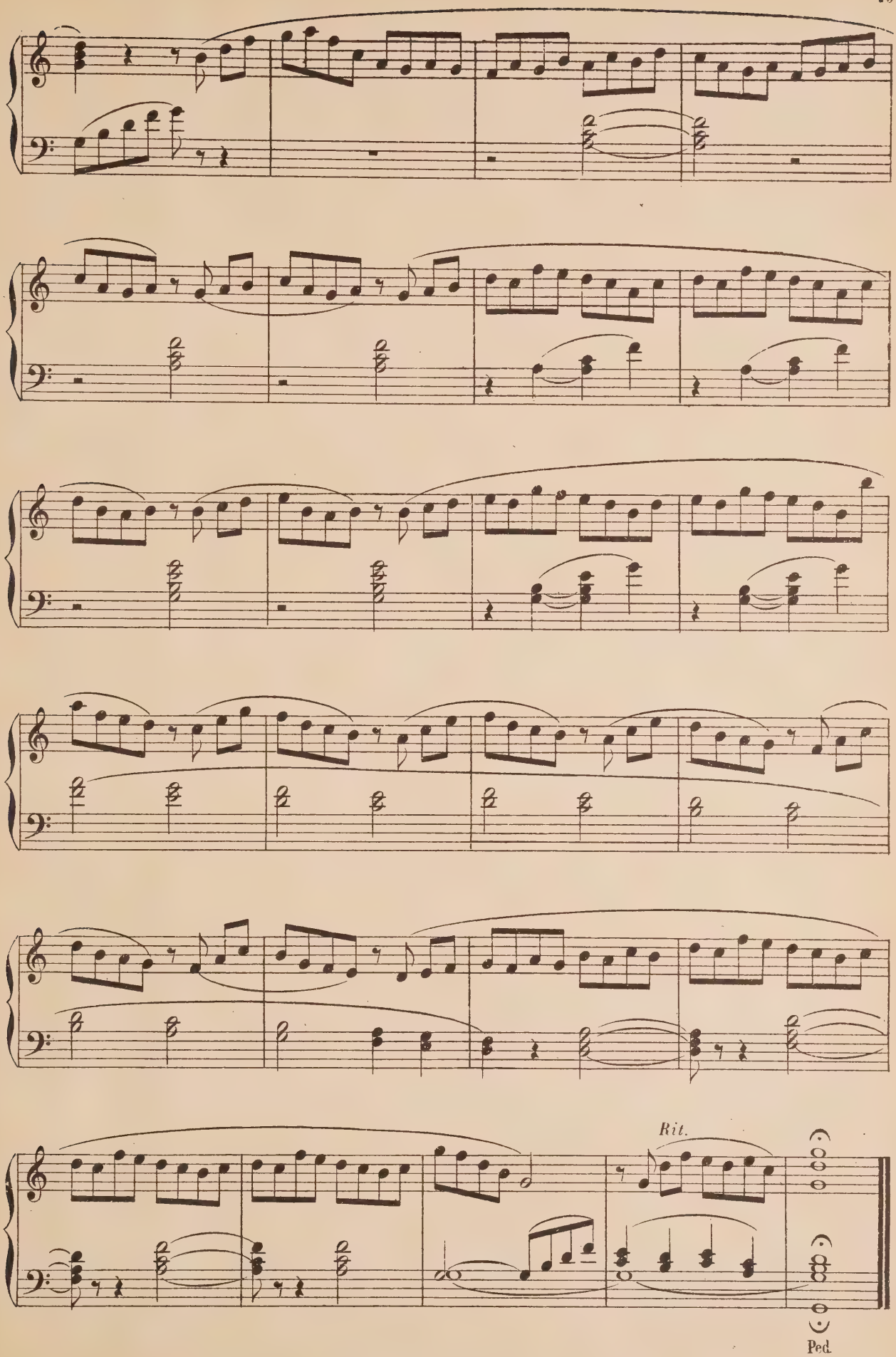
Fonds de 8 p.



Allegro brillante.

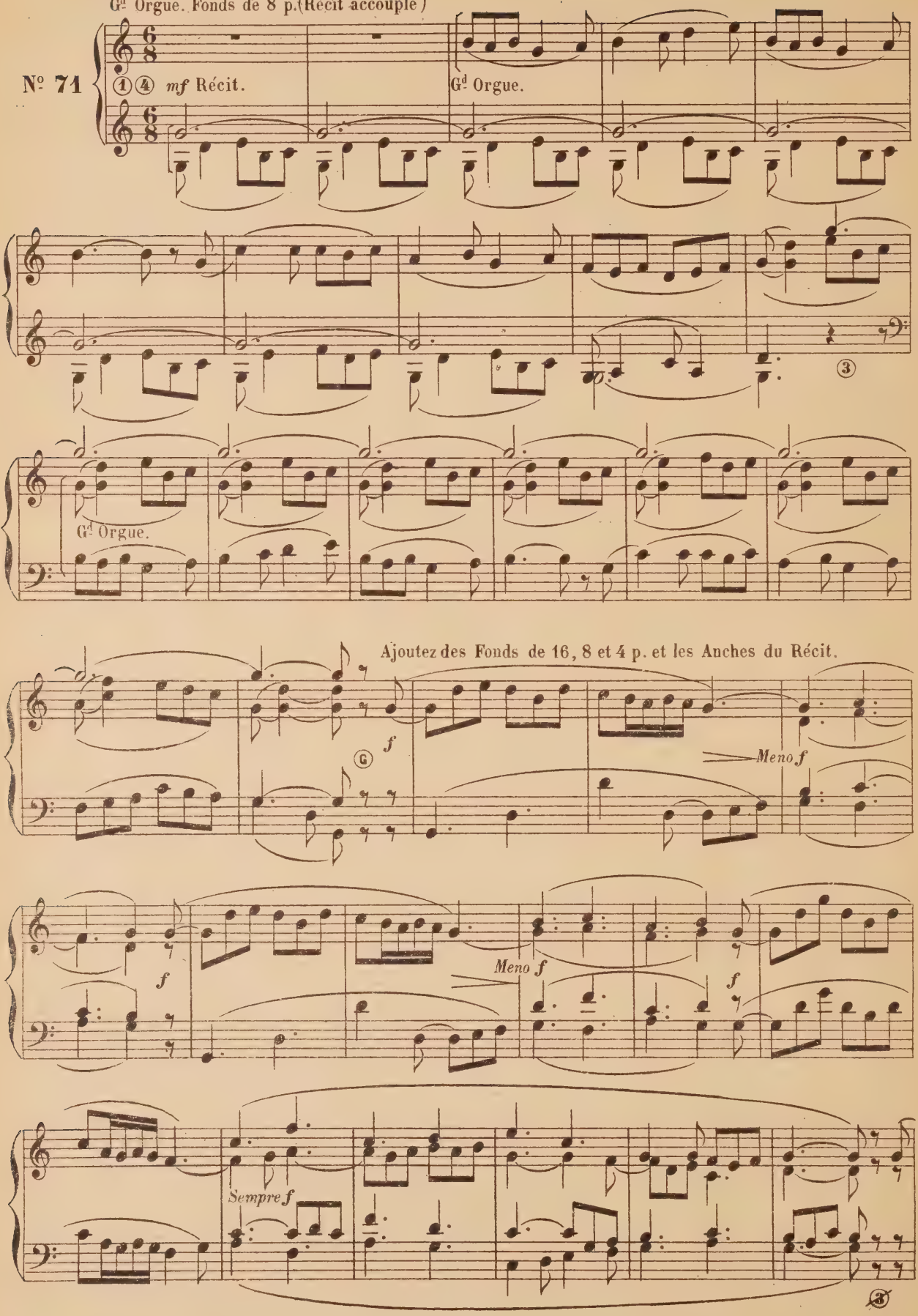
Fonds et Anches de 8 et 4 p.

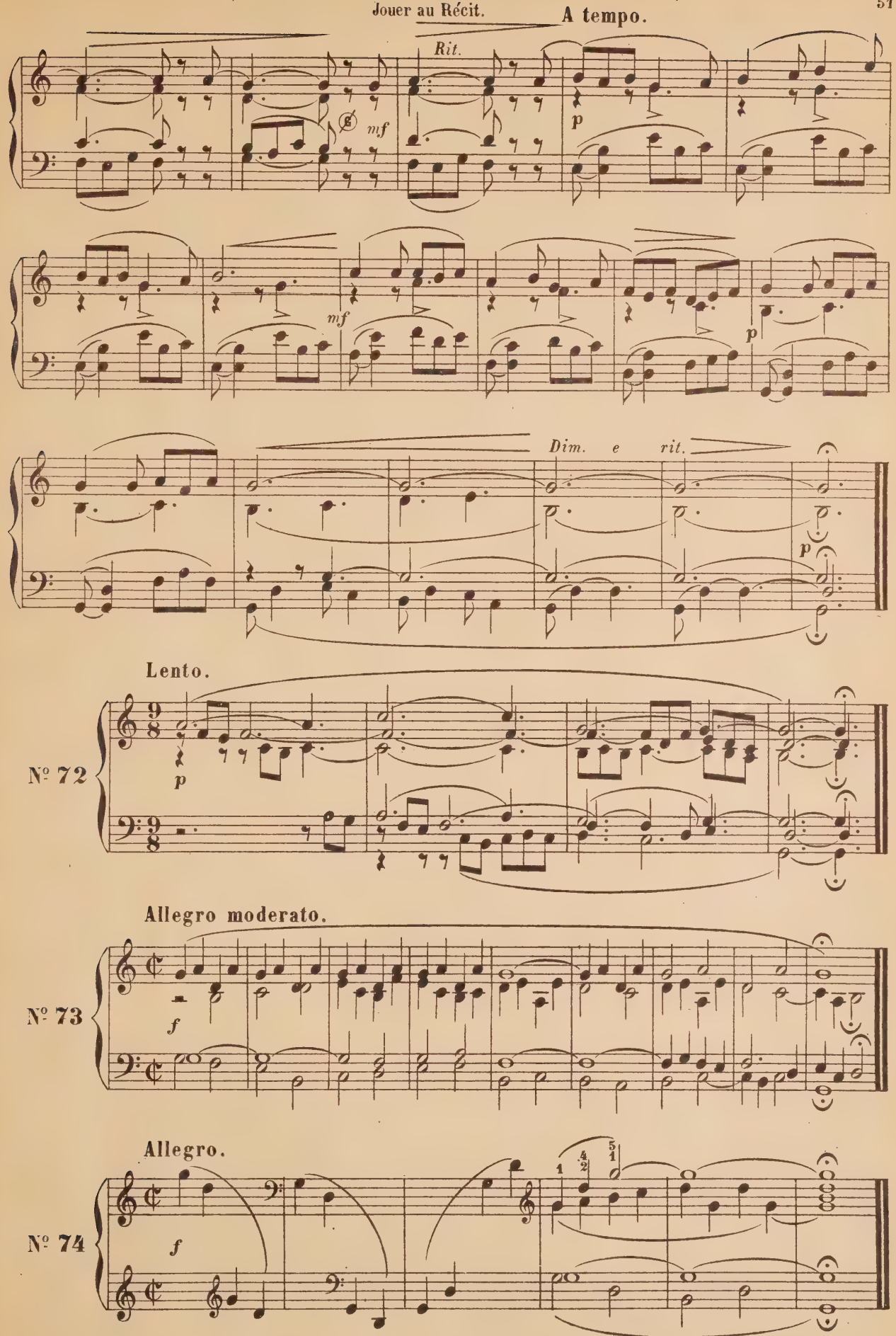



Rit.
Ped.

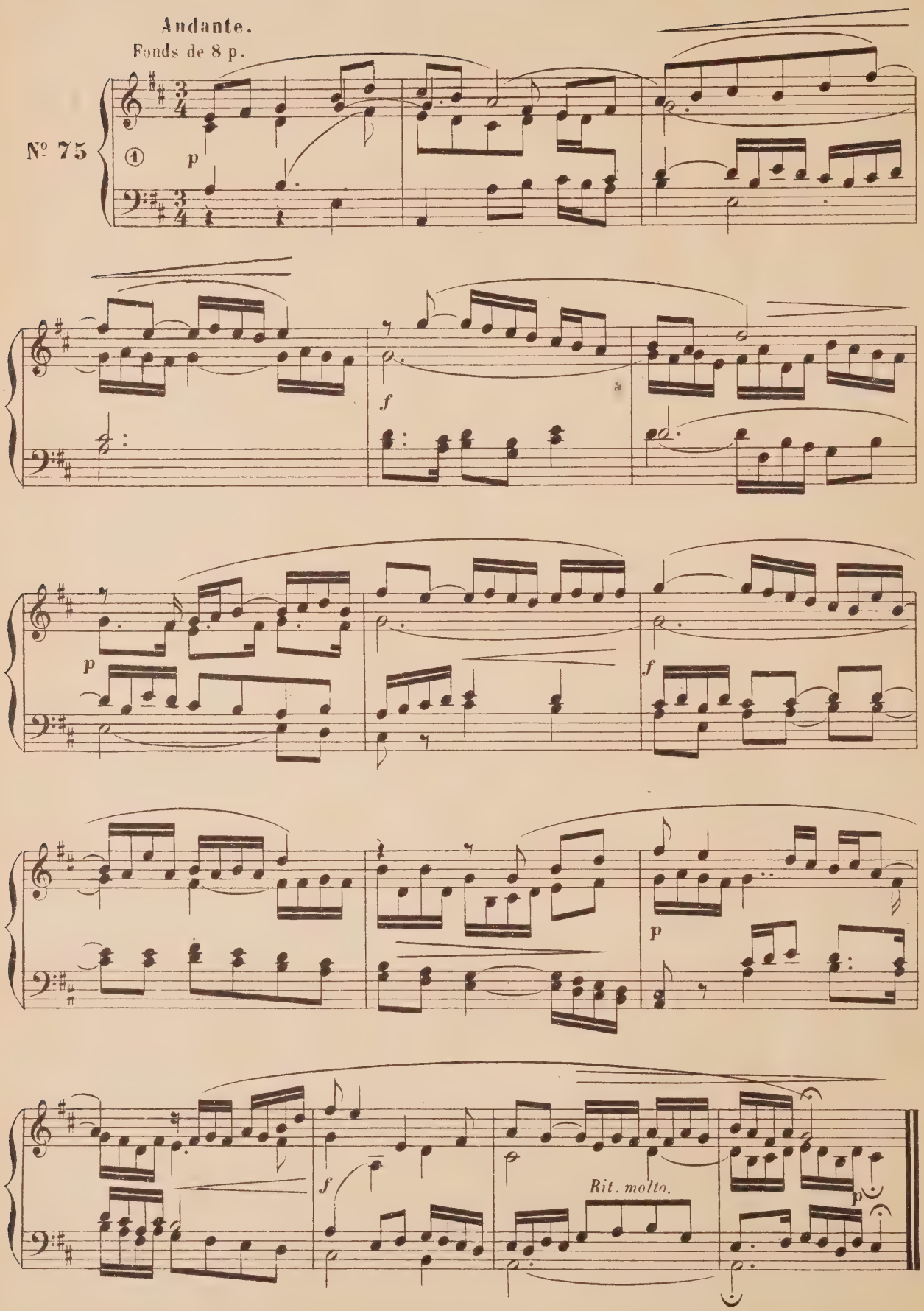
Allegretto.

Récit. Fonds de 8 p. et Hautbois.
Gd Orgue. Fonds de 8 p. (Récit accouplé)



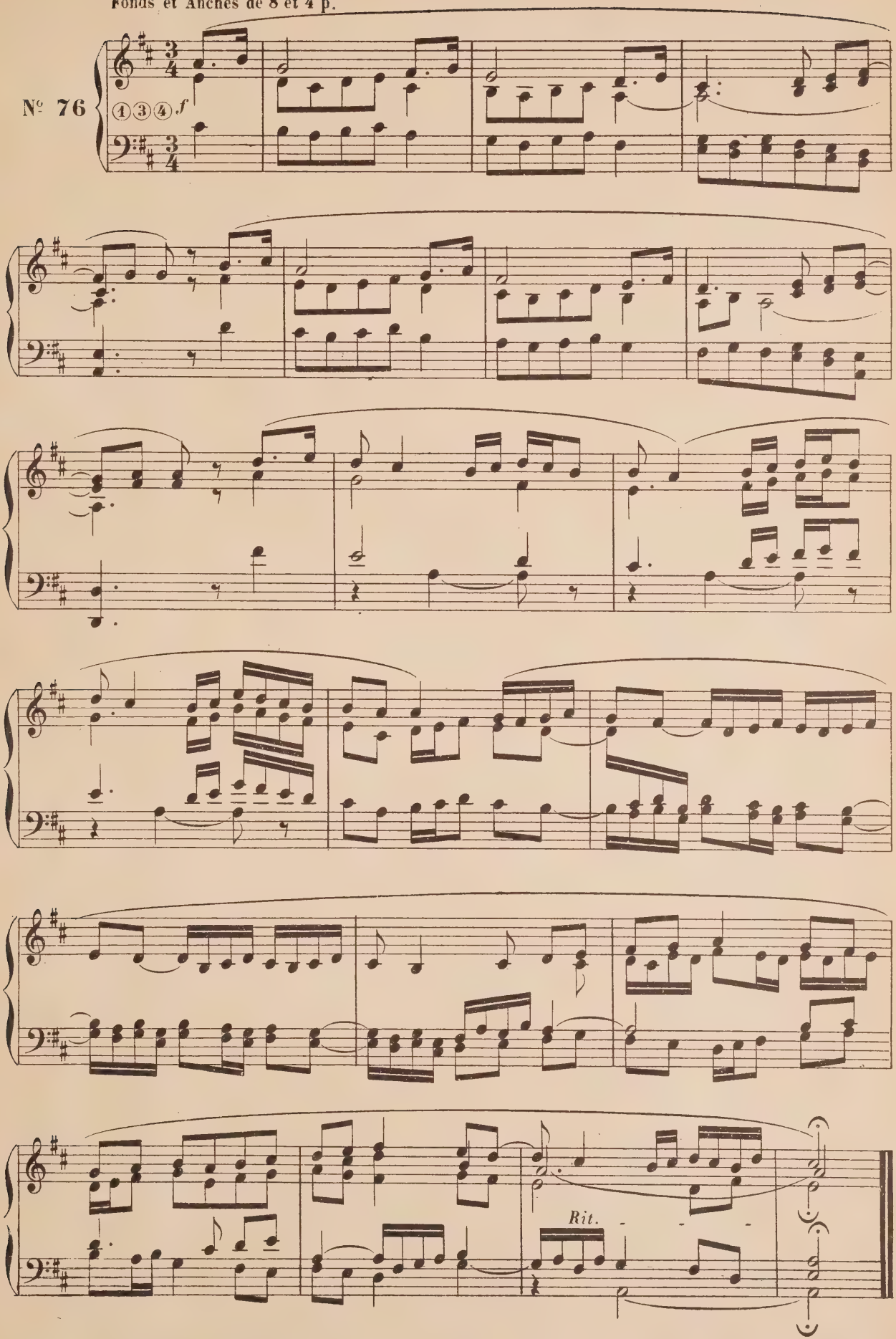

Jouer au Récit.
A tempo.
Rit.
mf
p
mf
p
Dim. e rit.
p
Lento.
p
Nº 72
Allegro moderato.
f
Nº 73
Allegro.
f
Nº 74

FINALE LA



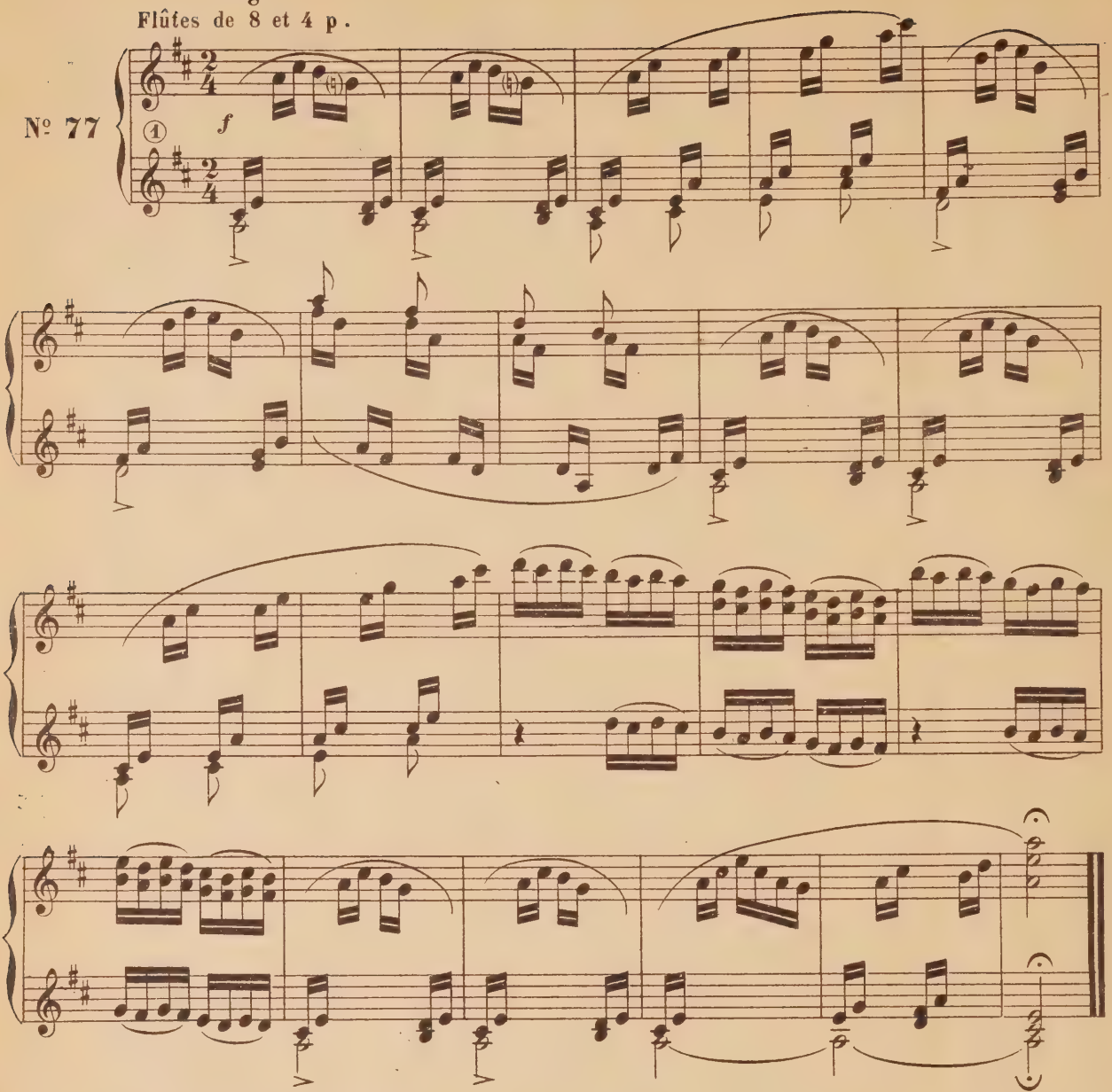
Maestoso.

Fonds et Anches de 8 et 4 p.



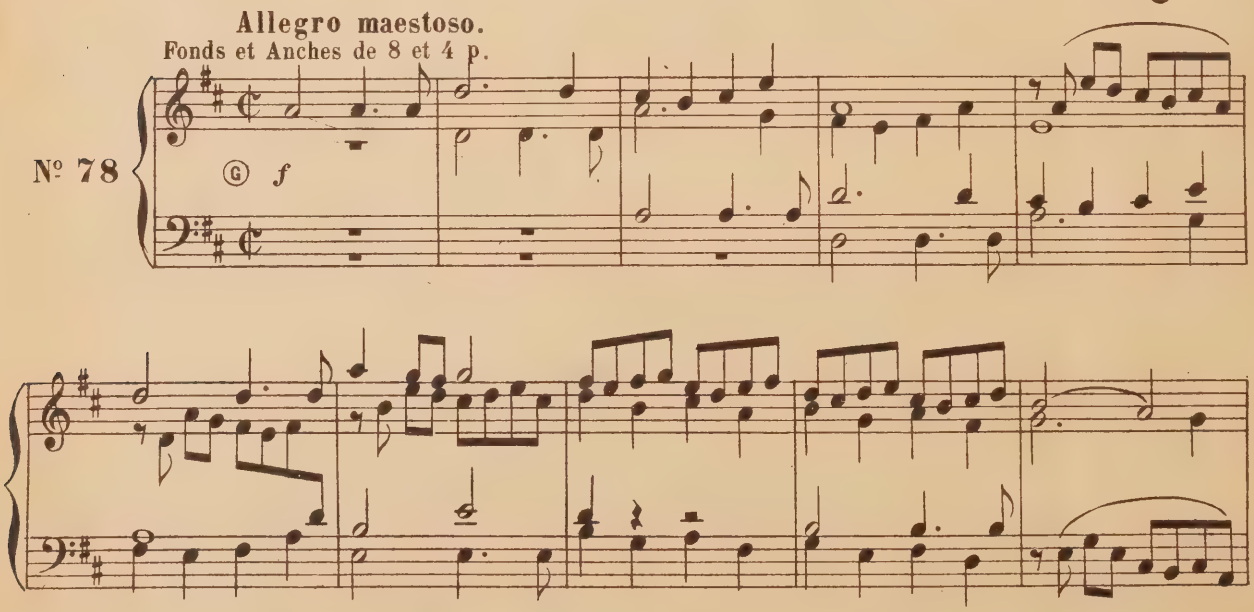
Allegro.

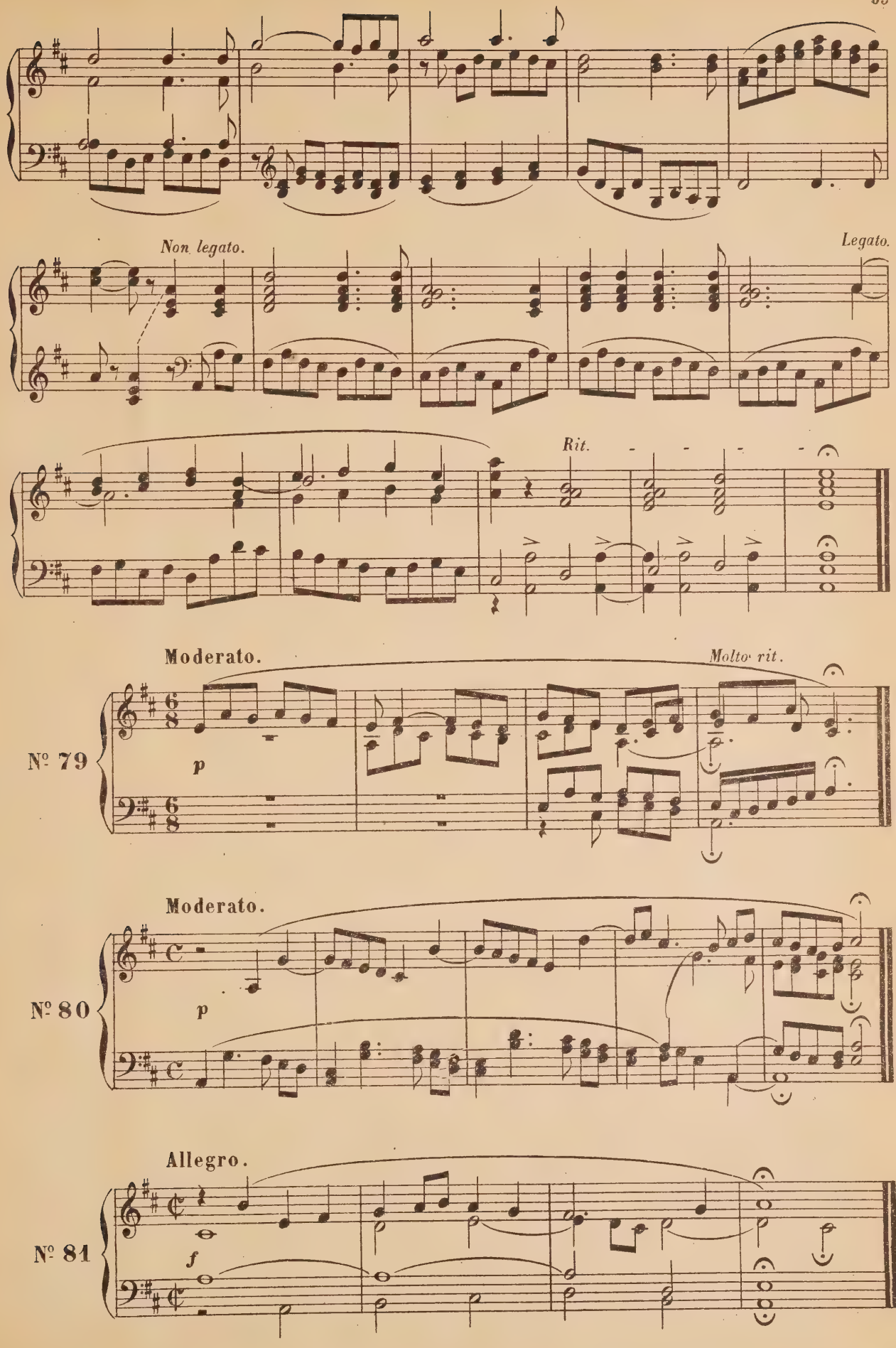
Flûtes de 8 et 4 p.



Allegro maestoso.

Fonds et Anches de 8 et 4 p.

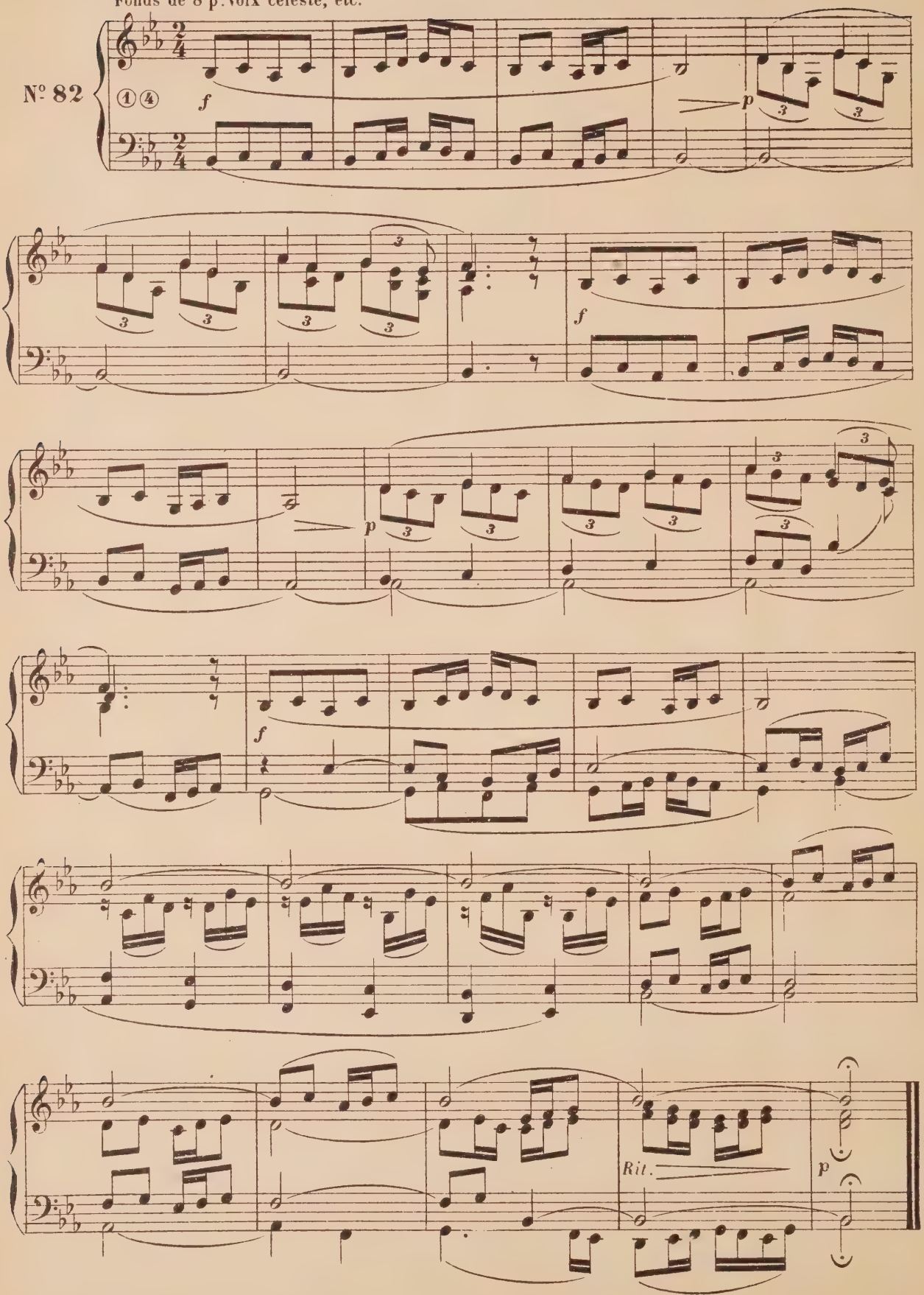



Non legato.
Legato.
Rit.
Moderato.
Molto rit.
Nº 79
p
Moderato.
Nº 80
p
Allegro.
Nº 81
f

FINALE SI

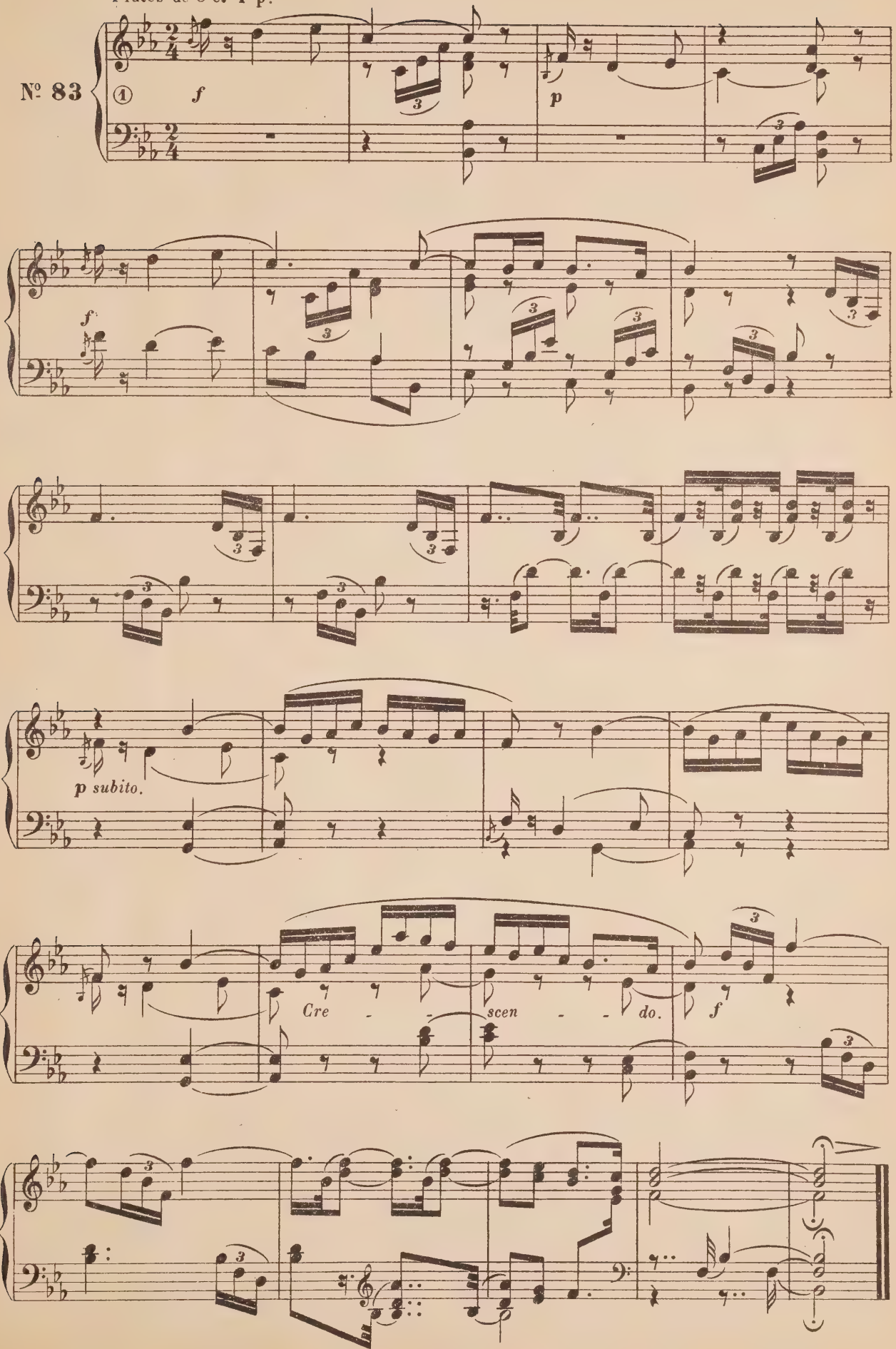
Moderato quasi lento.

Fonds de 8 p. Voix céleste, etc.



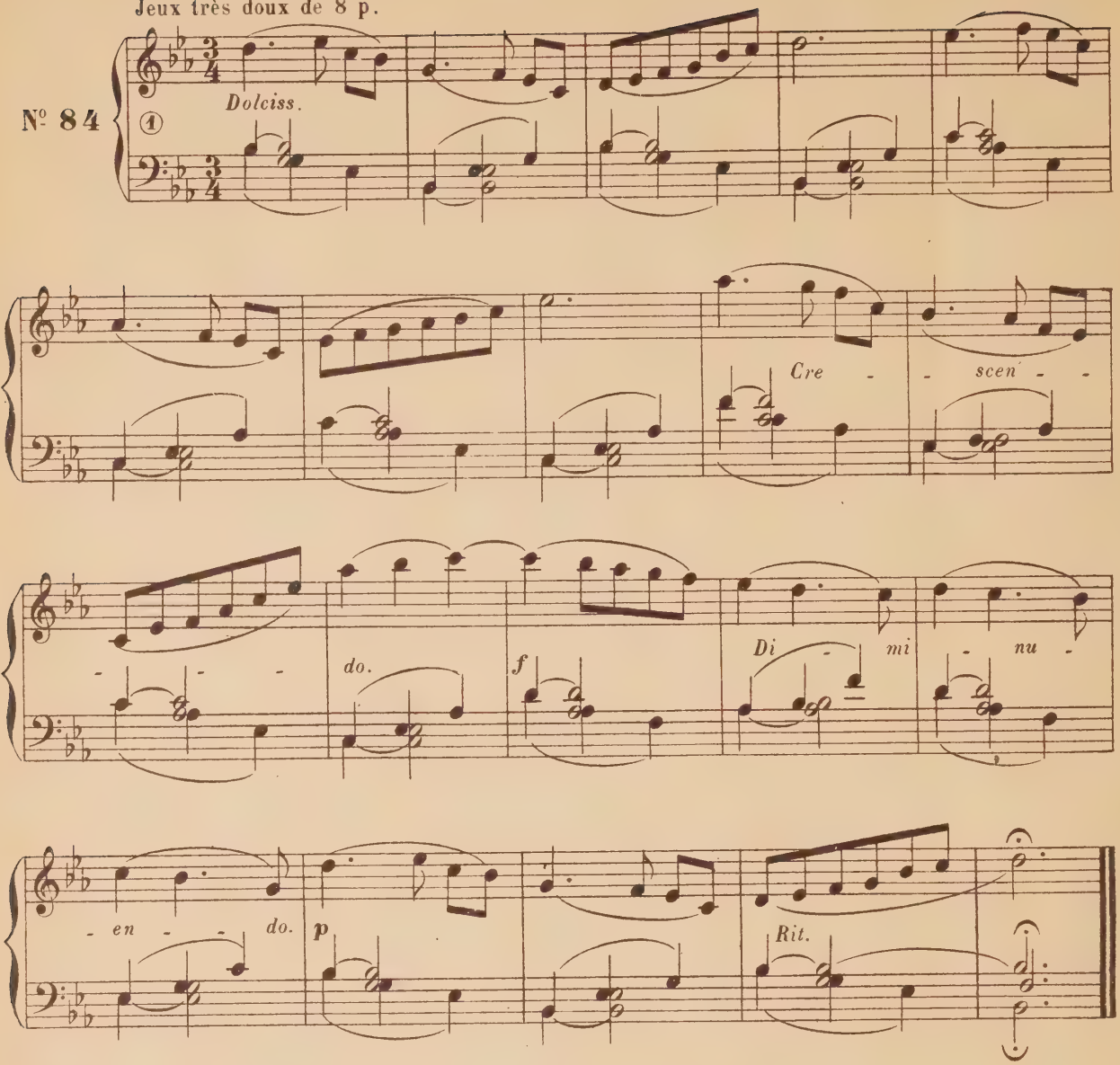
Allegretto.

Flûtes de 8 et 4 p.



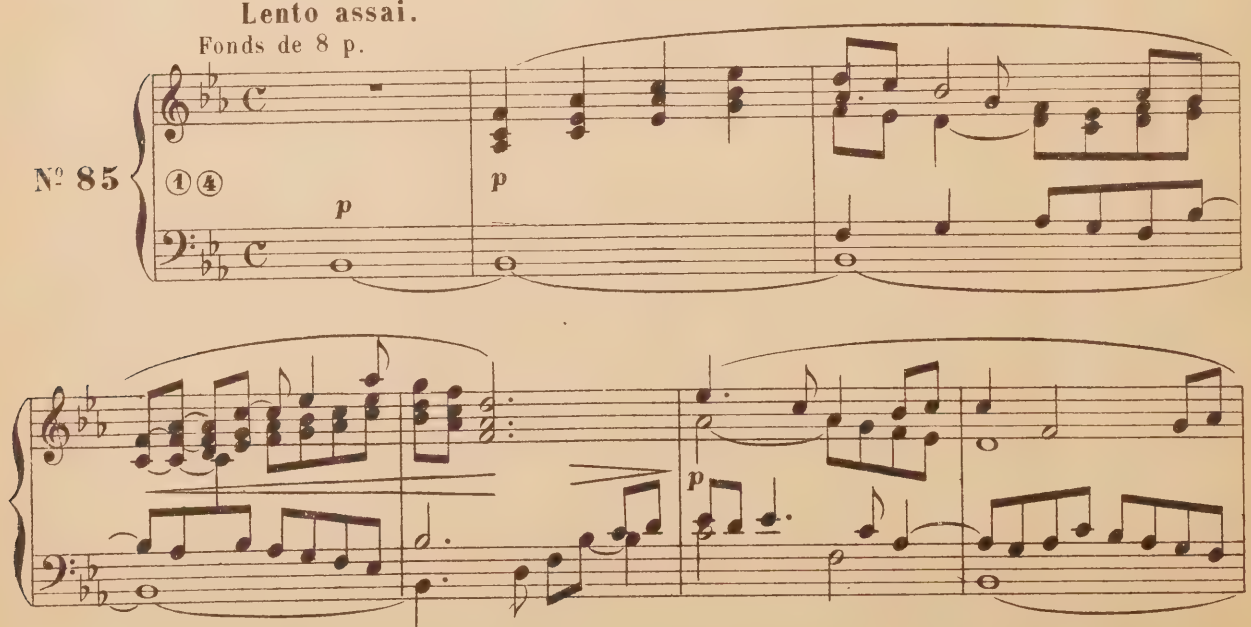
Andantino.

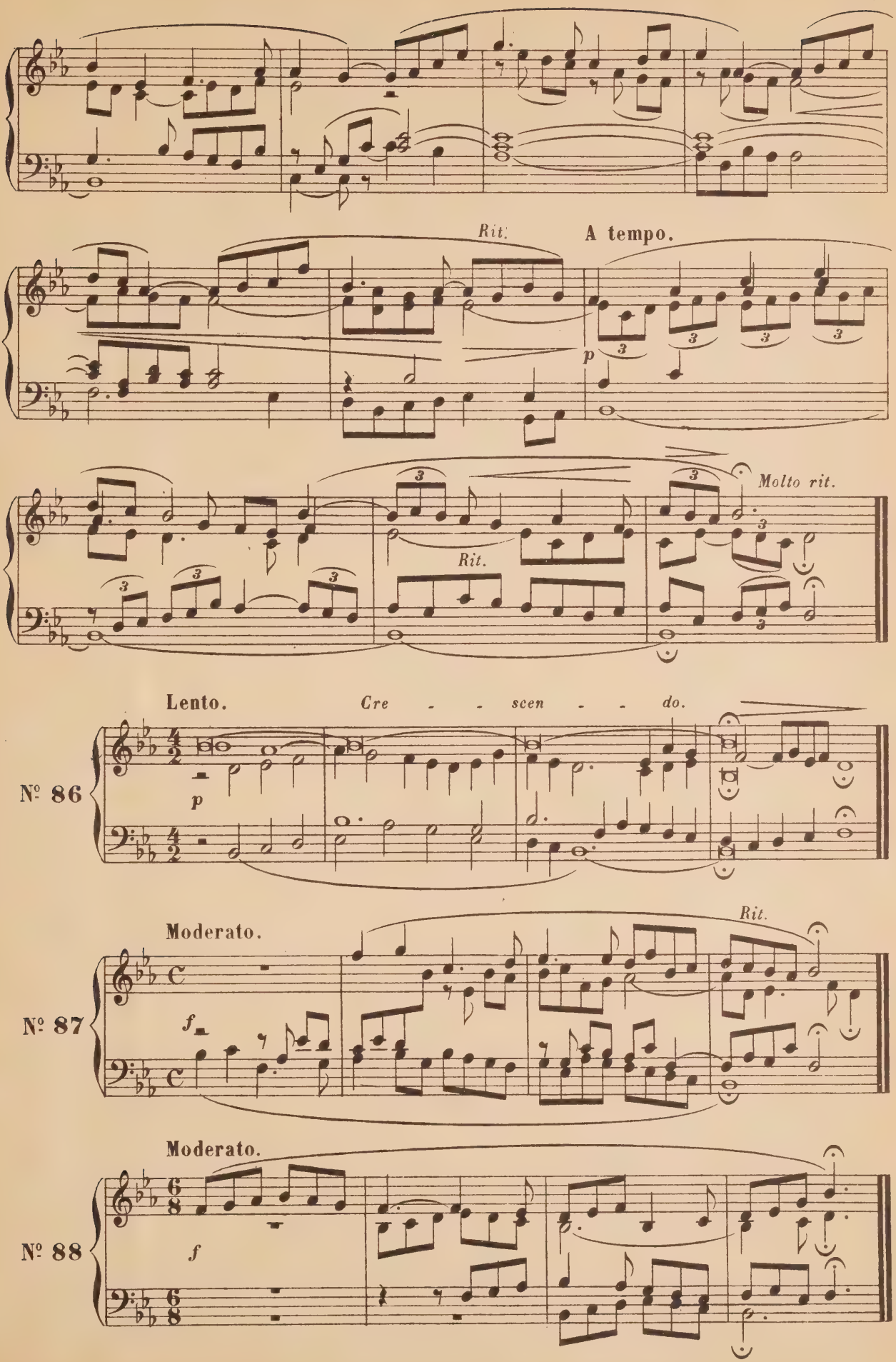
Jeux très doux de 8 p.



Lento assai.

Fonds de 8 p.

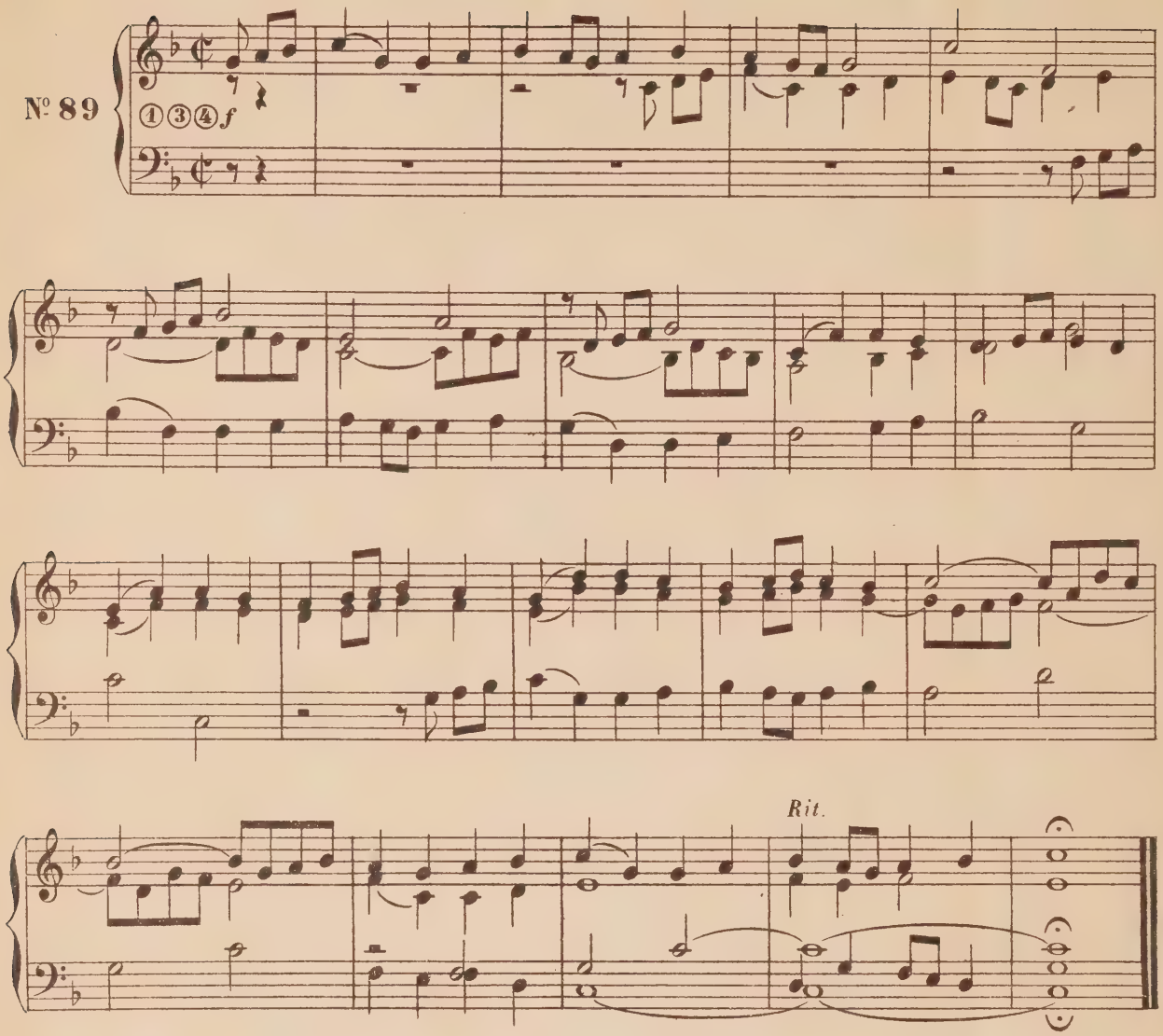



Rit.
A tempo.
p
Molto rit.
Rit.
Lento.
Cre - - scen - - do.
p
№ 86
Moderato.
Rit.
f
№ 87
Moderato.
f
№ 88

FINALE UT

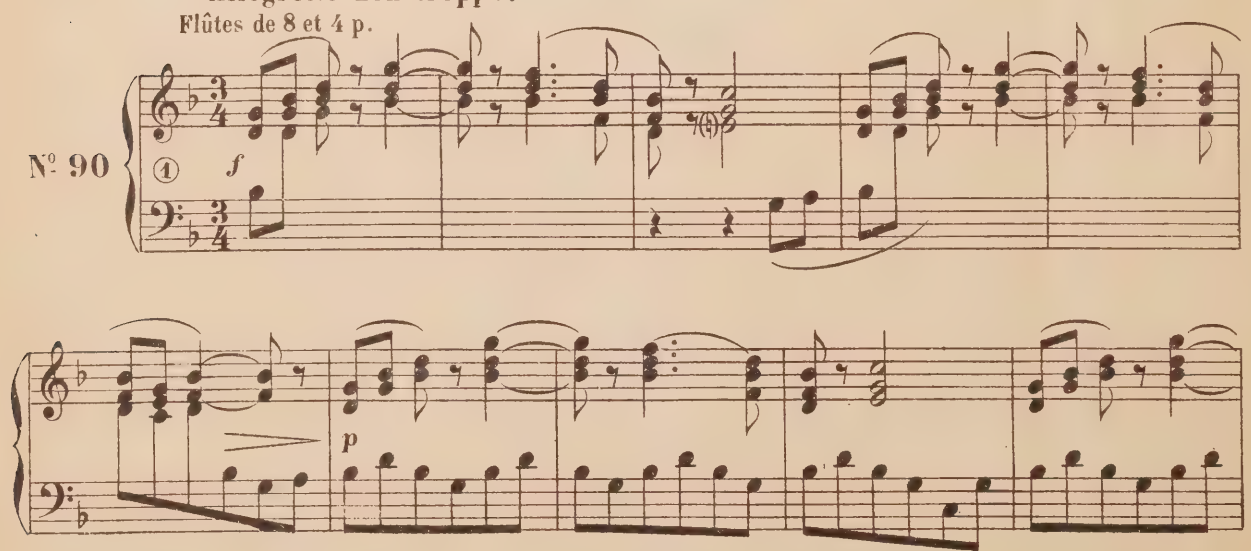
Allegro moderato.

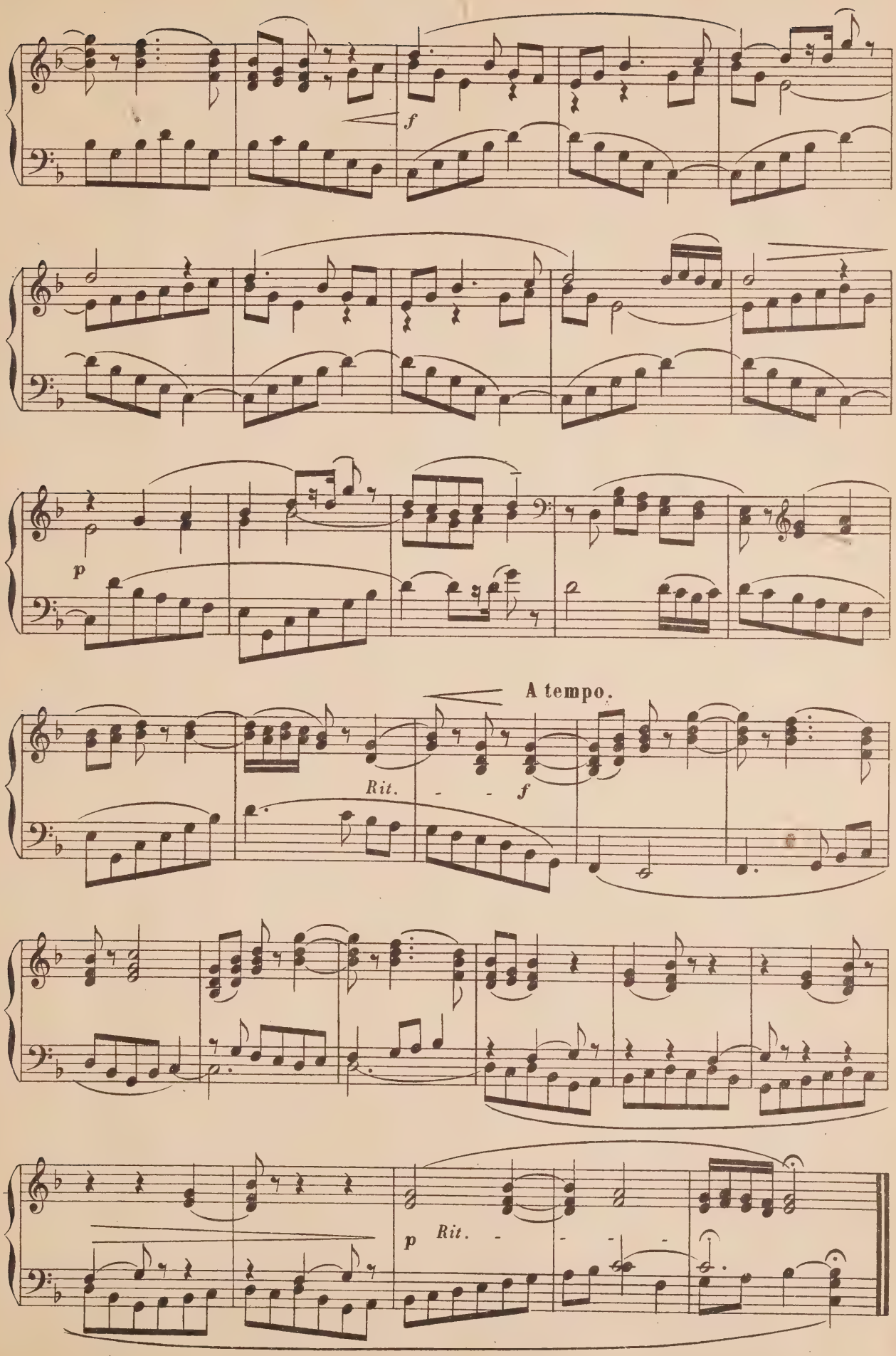
Fonds et Anches de 8 et 4 p.



Allegretto non troppo.

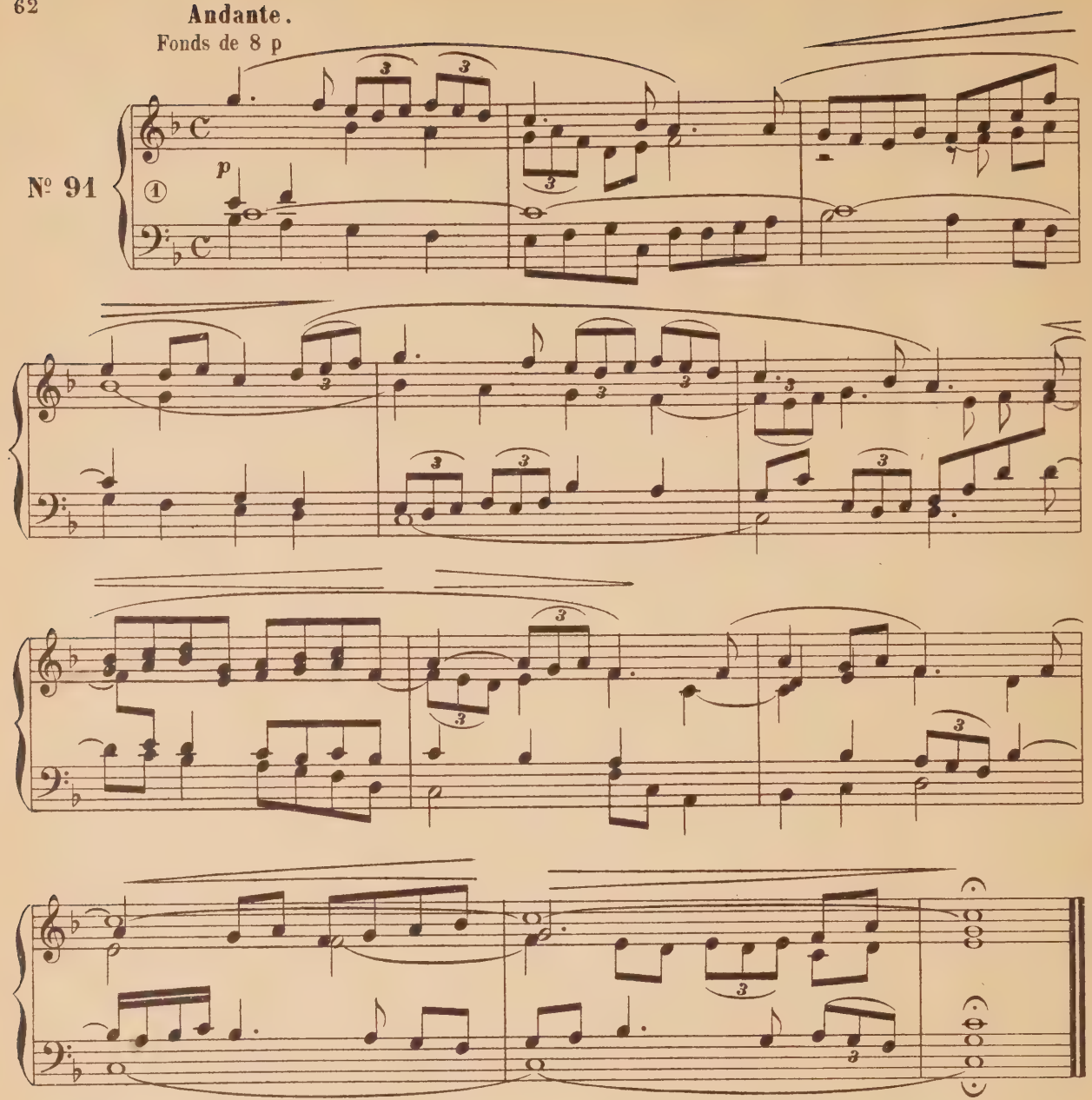
Flûtes de 8 et 4 p.




f
p
A tempo.
Rit.
f
p
Rit.

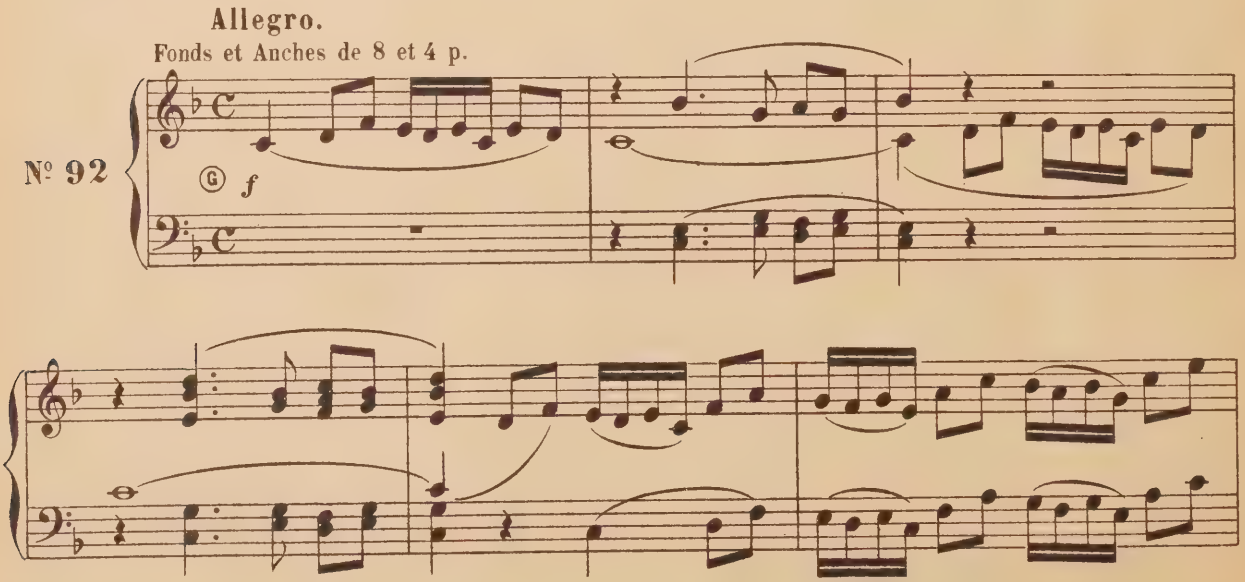
Andante.

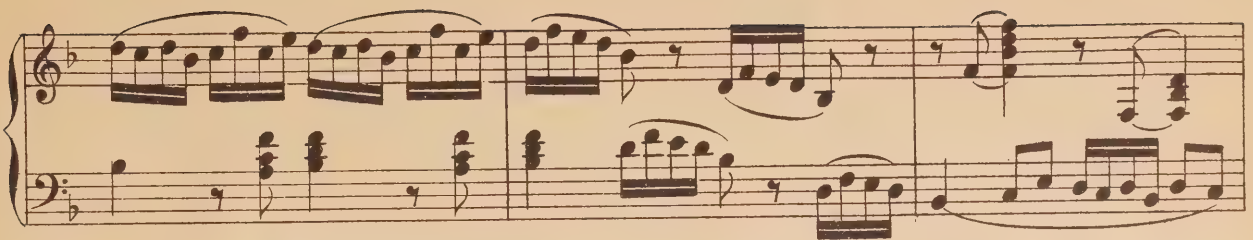
Fonds de 8 p

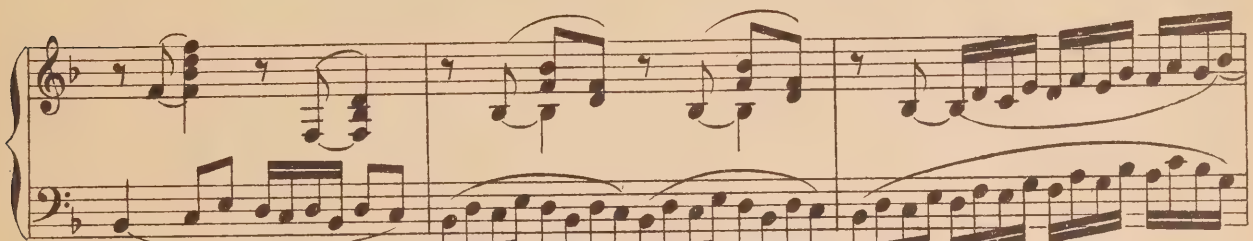


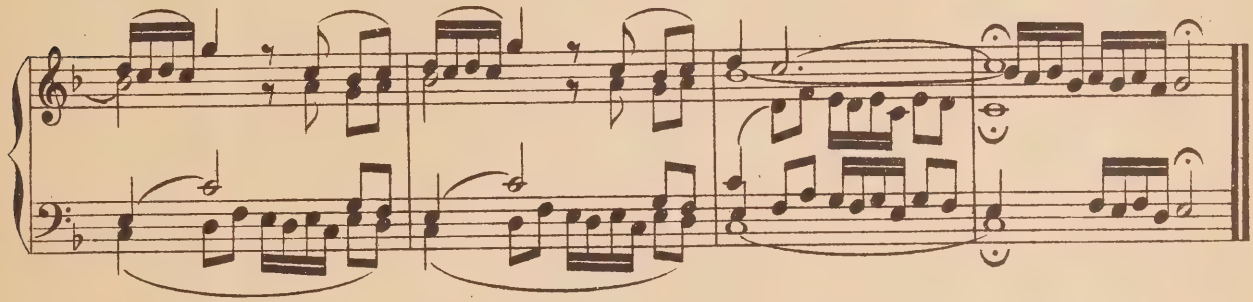
Allegro.

Fonds et Anches de 8 et 4 p.









Moderato.

№ 93

p

Rit.

Lento.

№ 94

p

Allegro.

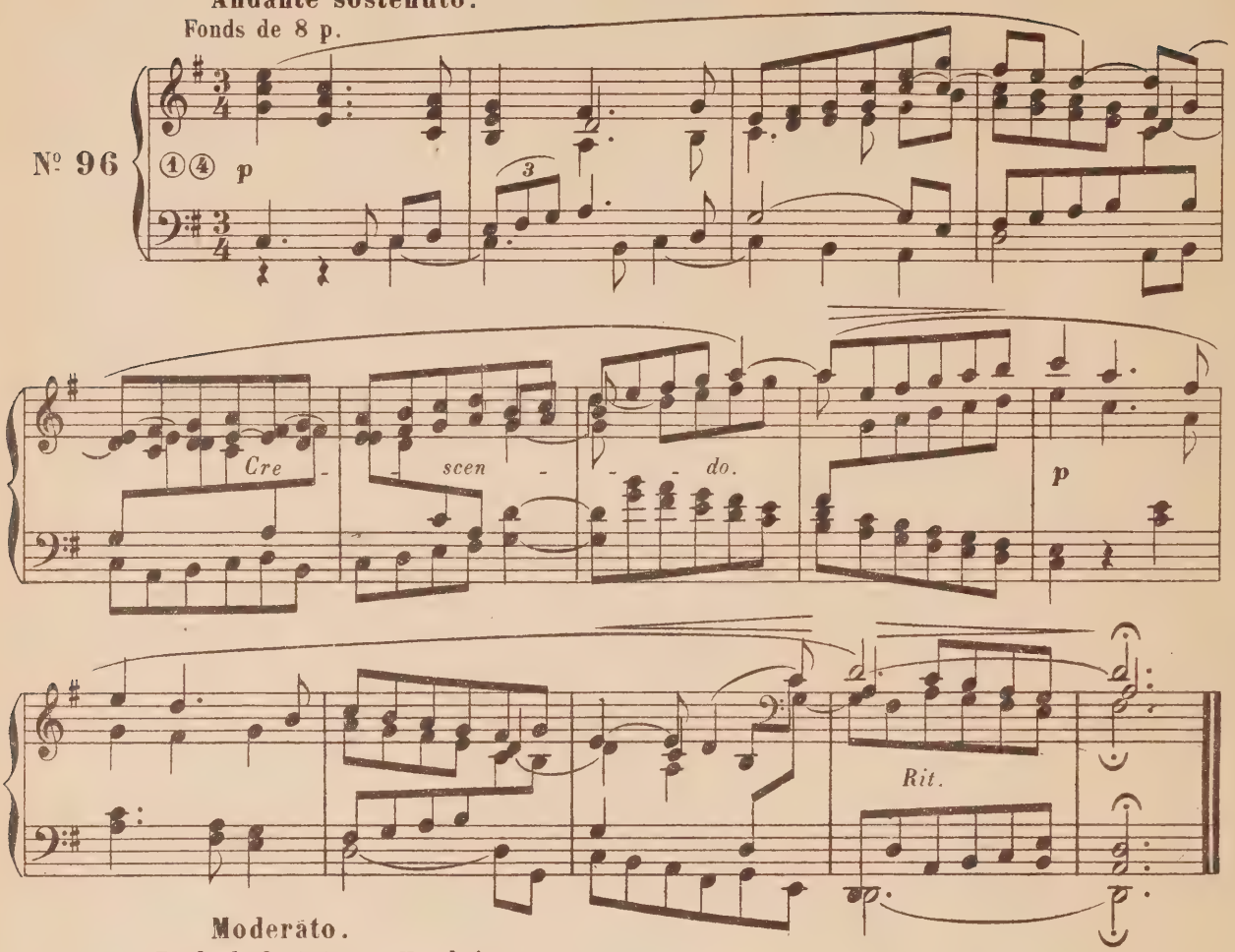
№ 95

f

FINALE RÉ

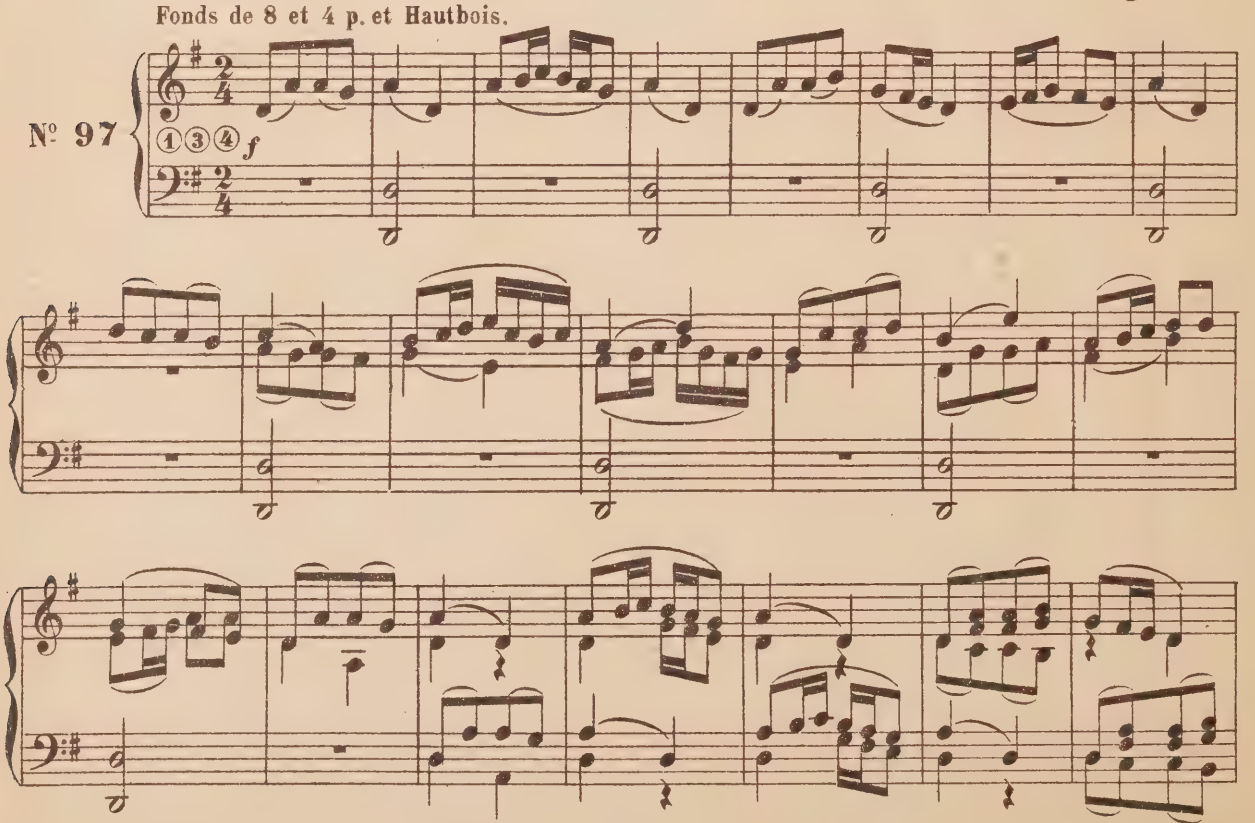
Andante sostenuto.

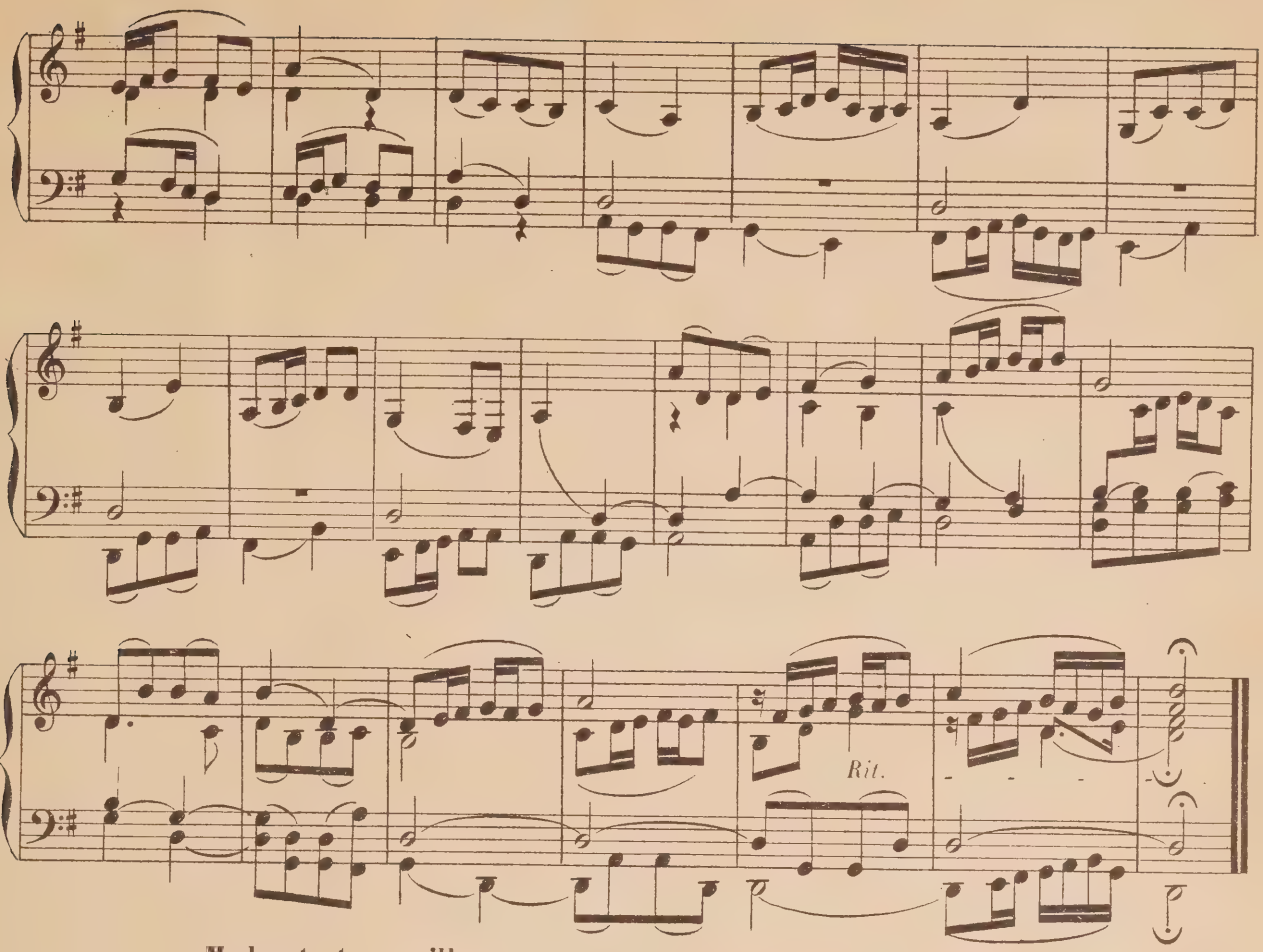
Fonds de 8 p.



Moderato.

Fonds de 8 et 4 p. et Hautbois.

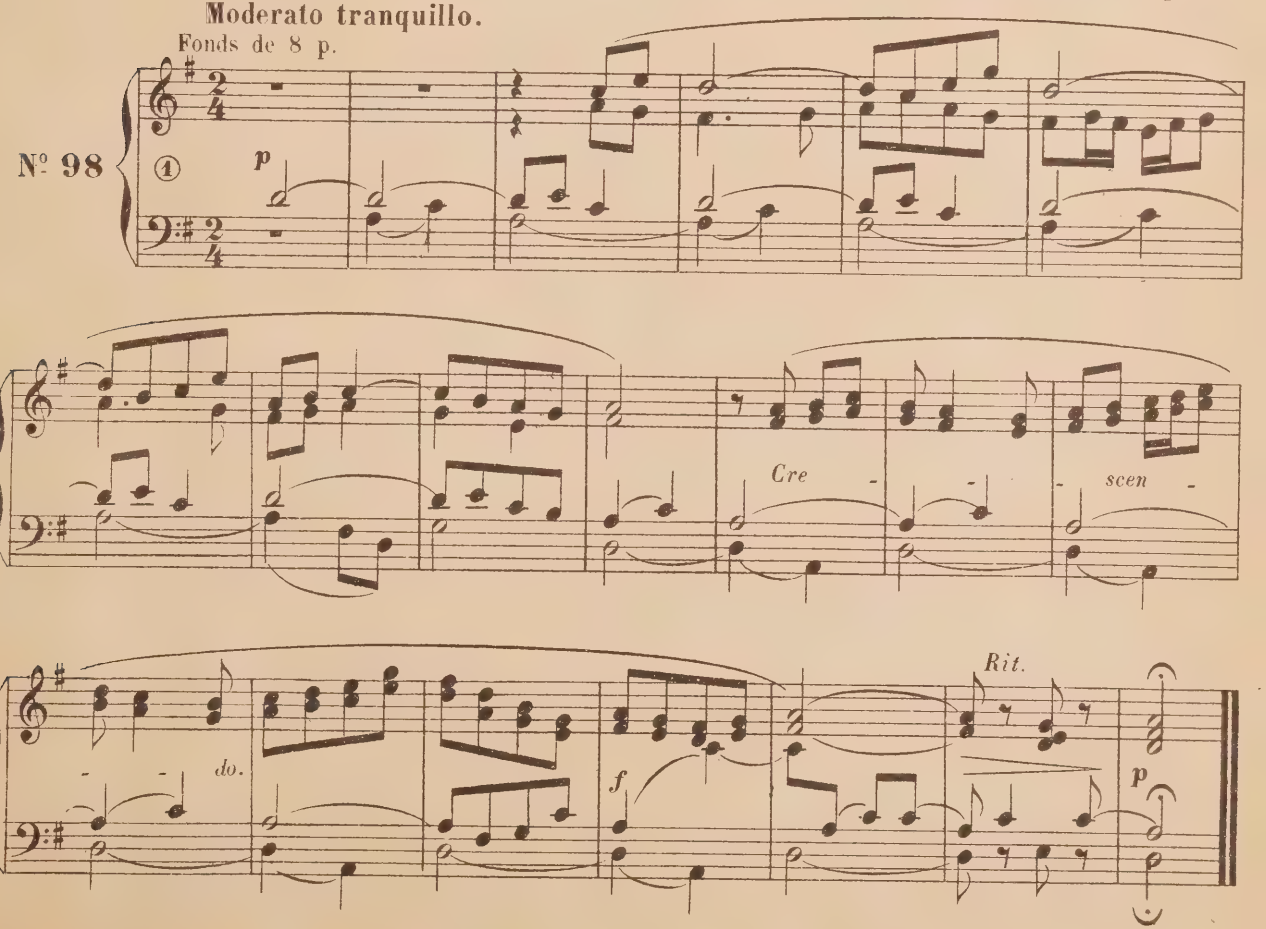




Moderato tranquillo.

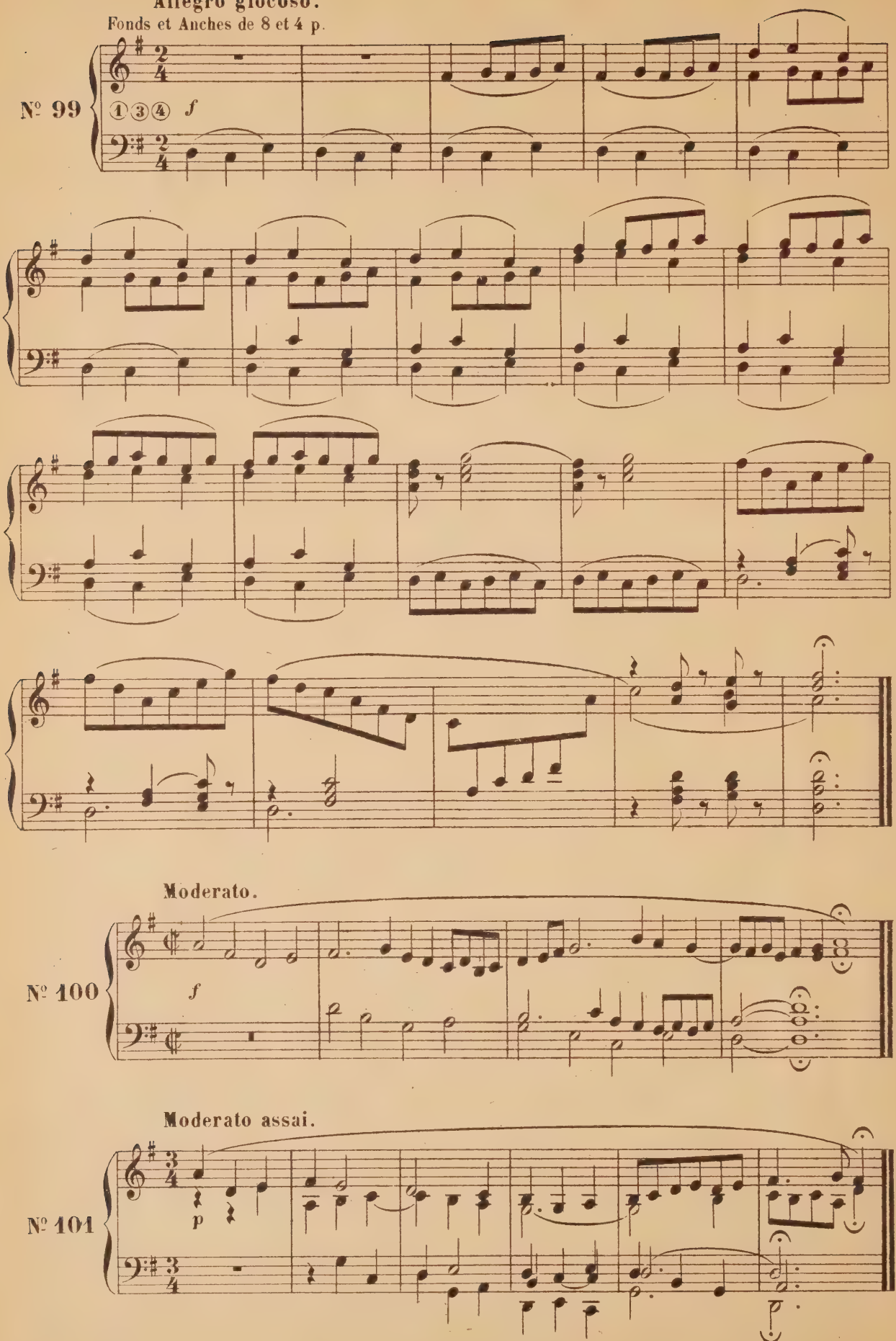
Fonds de 8 p.

Nº 98

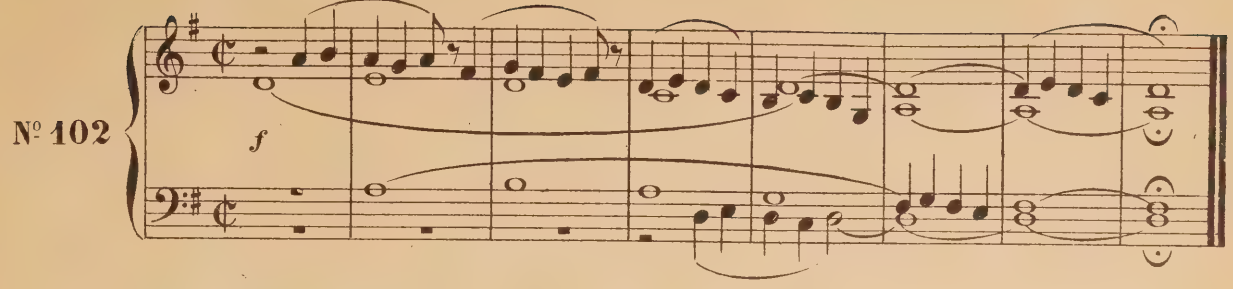


Allegro giocoso.

Fonds et Anches de 8 et 4 p.



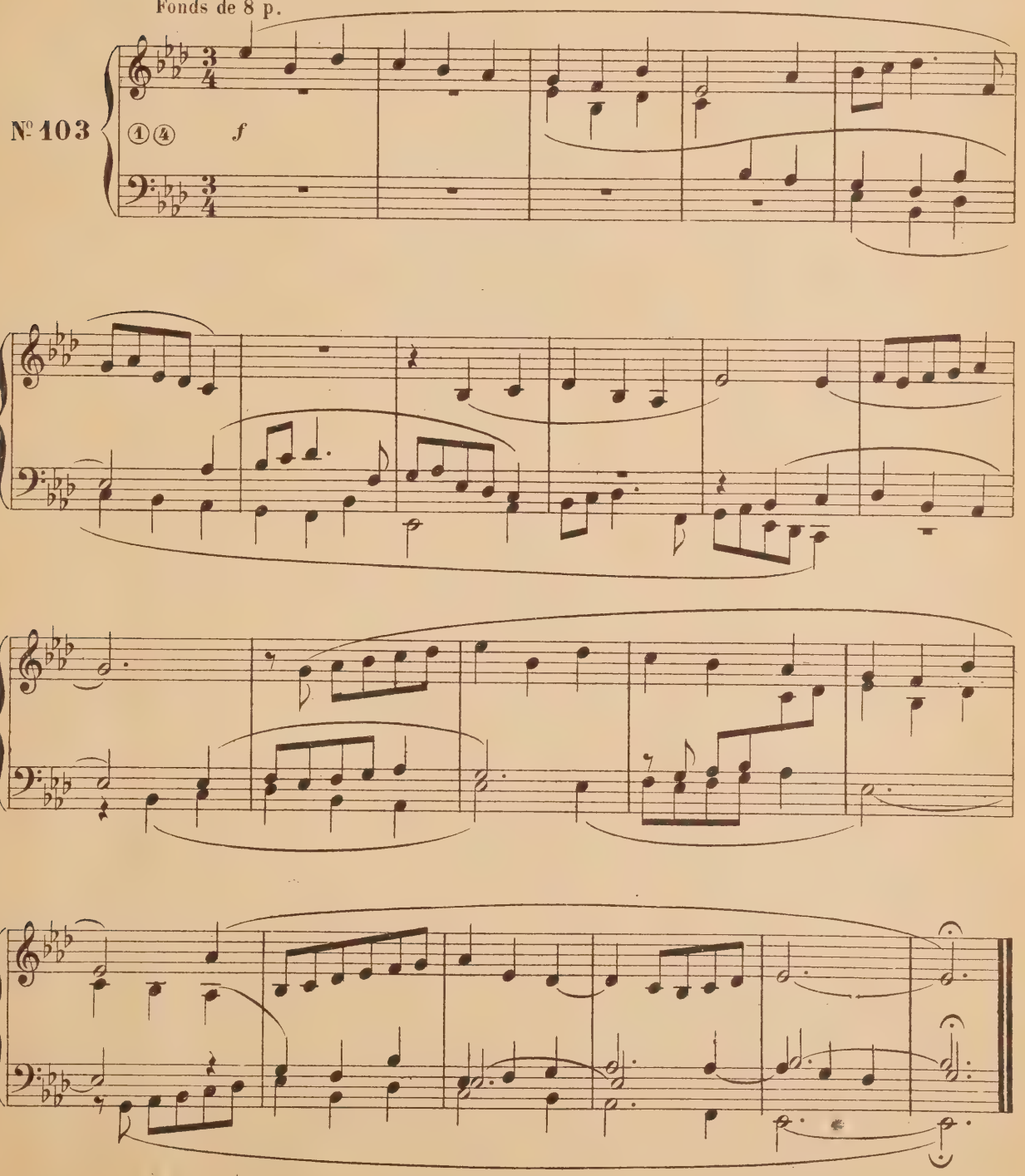
Allegro moderato.



FINALE MI

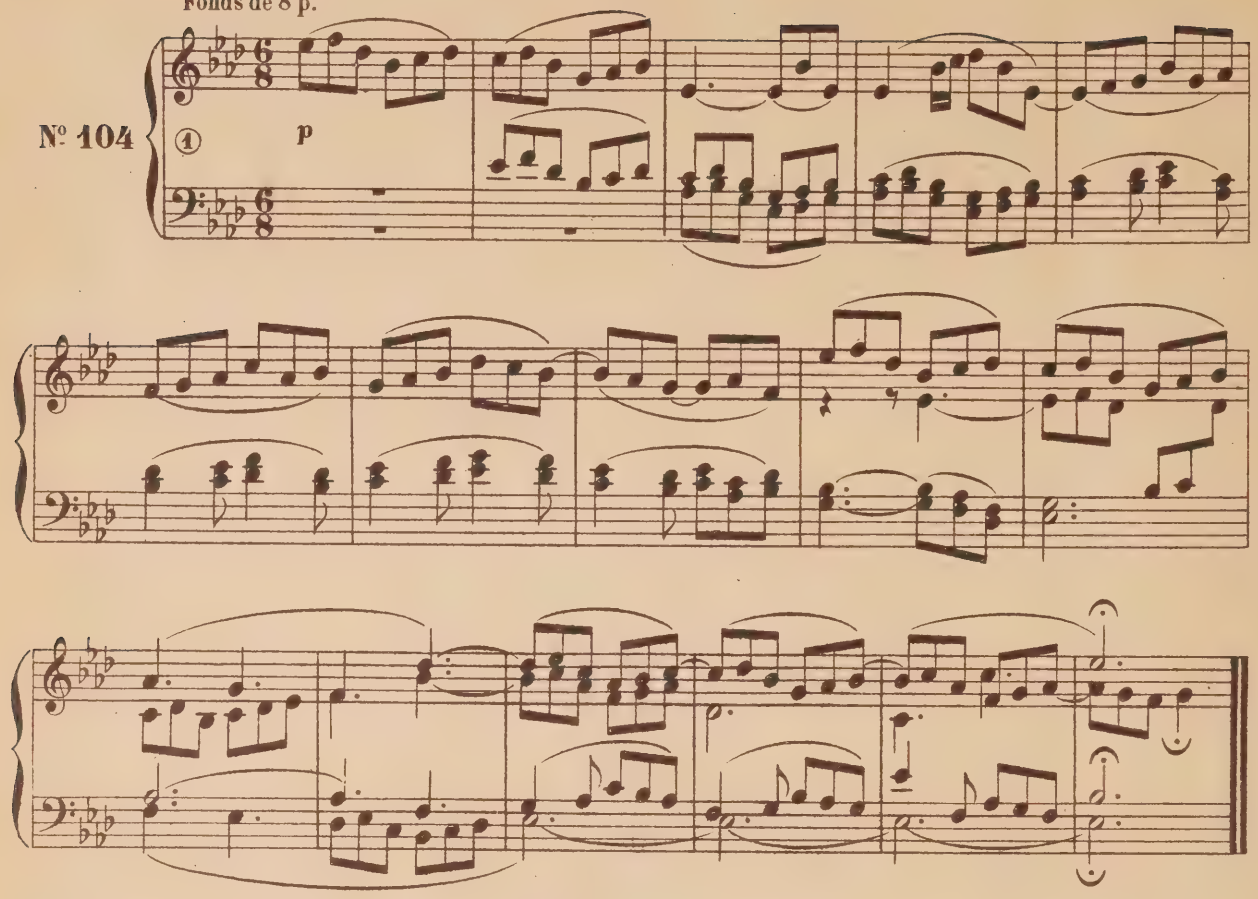
Moderato.

Fonds de 8 p.



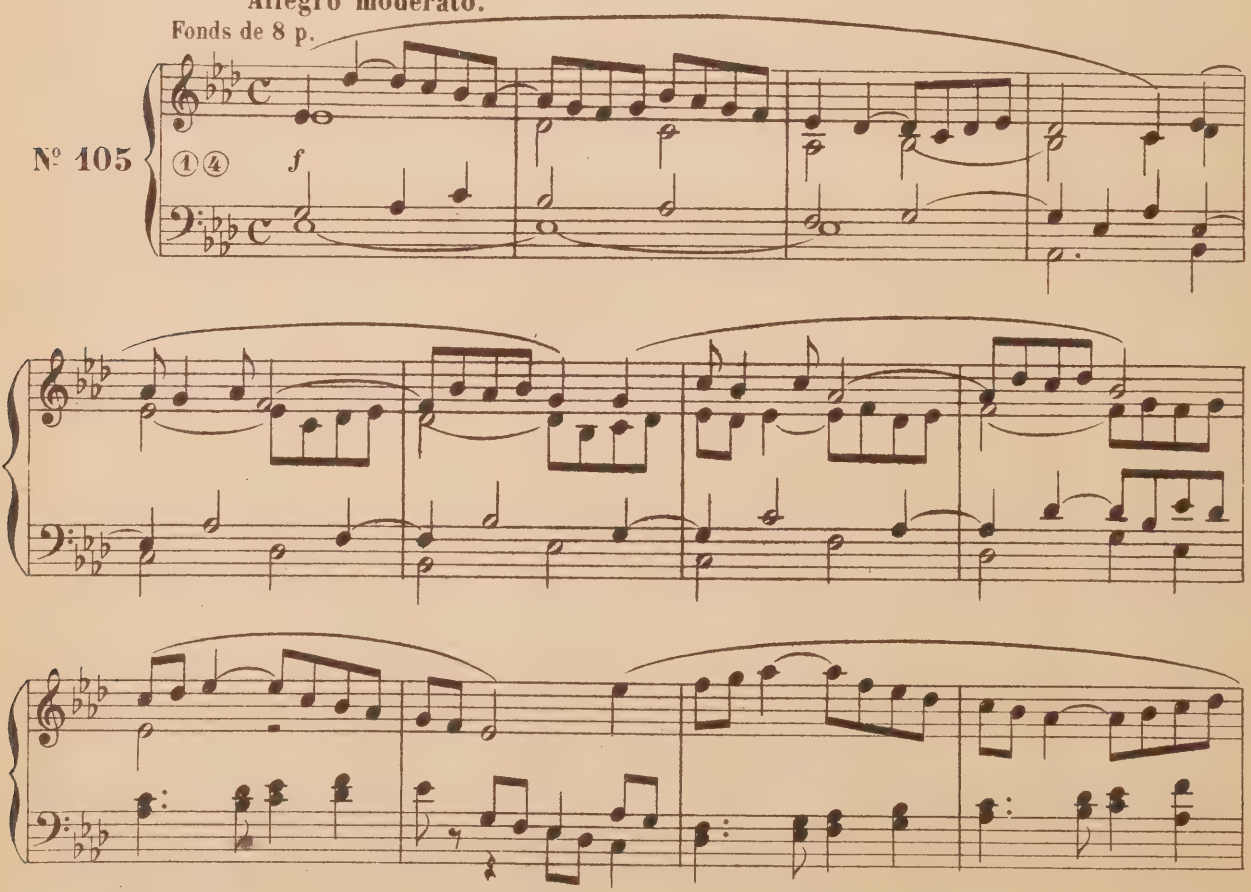
Allegretto non troppo.

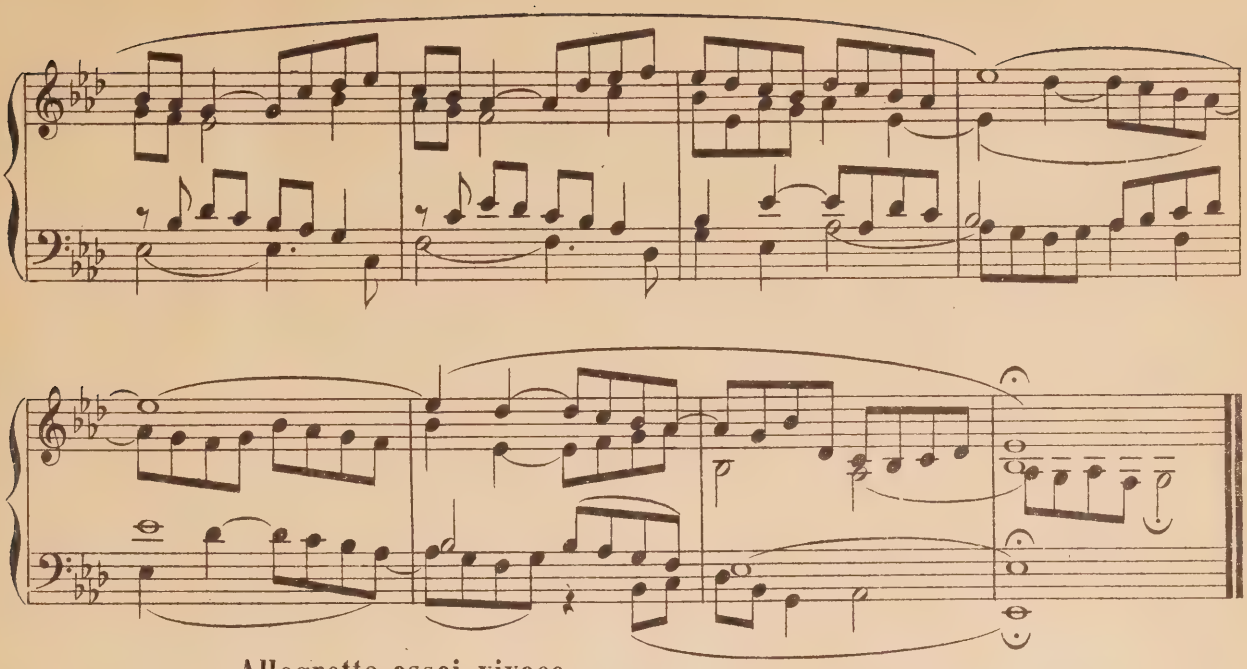
Fonds de 8 p.



Allegro moderato.

Fonds de 8 p.

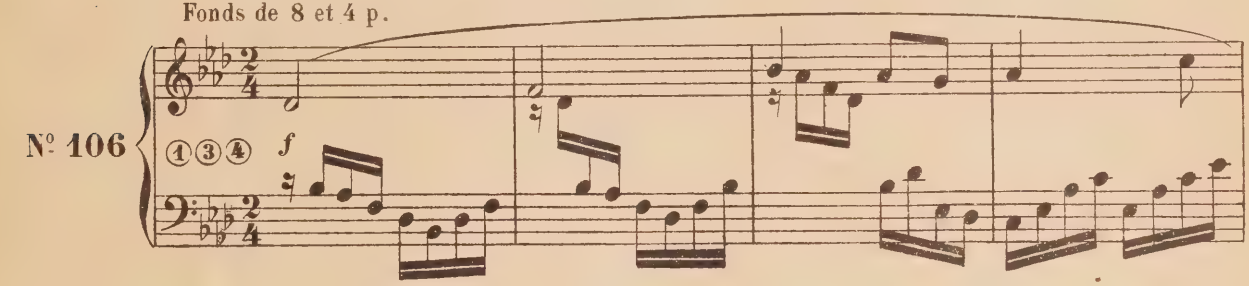


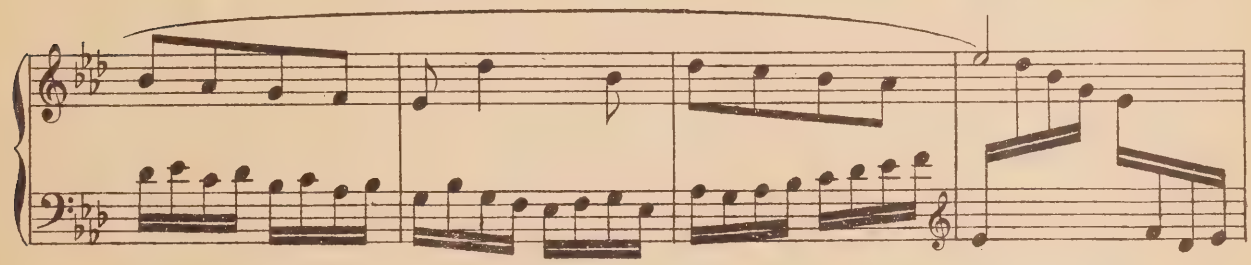


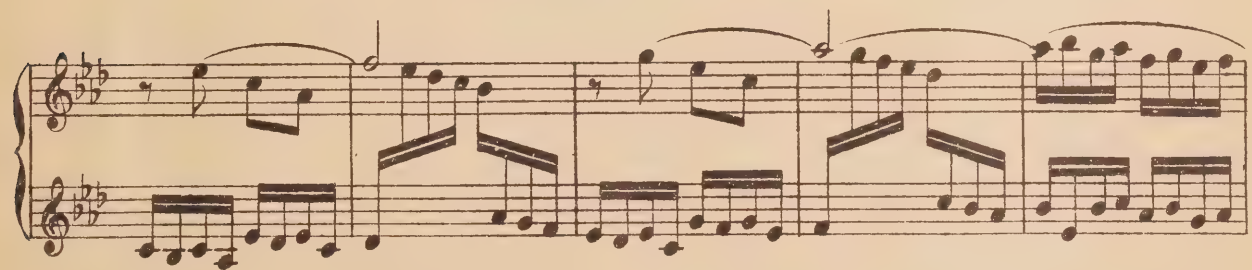
Allegretto assai vivace.

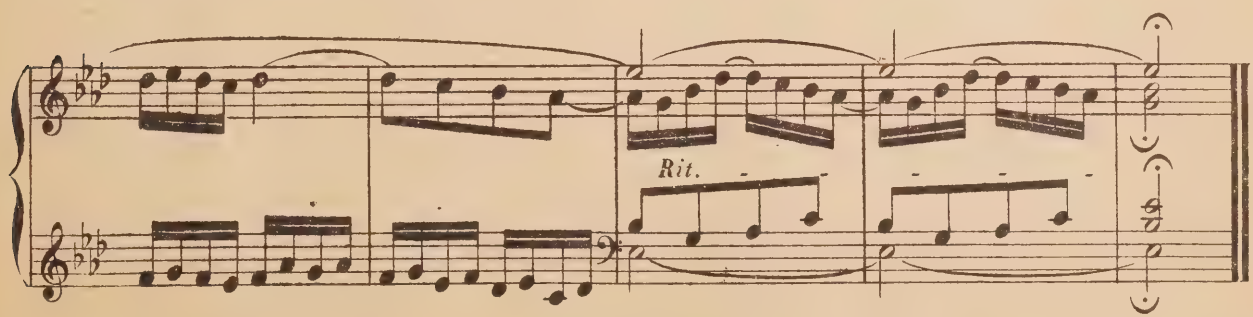
Fonds de 8 et 4 p.

N° 106



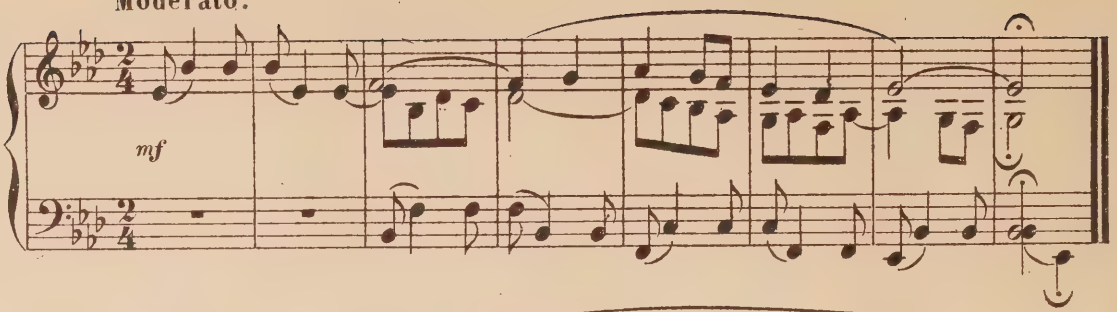






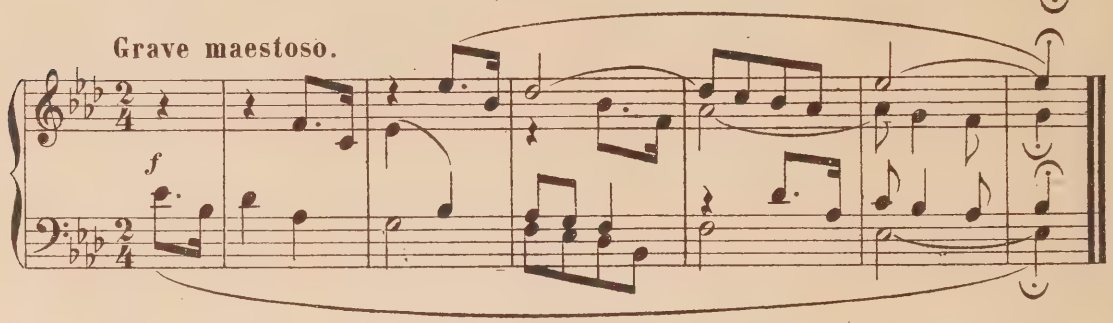
Moderato.

N° 107



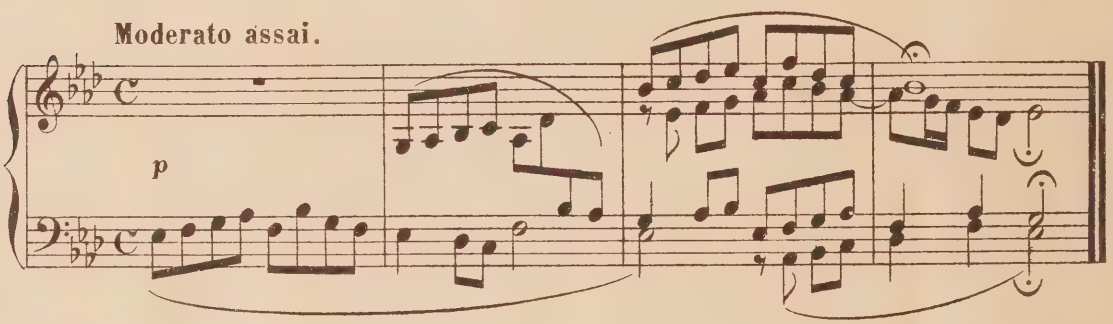
Grave maestoso.

N° 108



Moderato assai.

N° 109

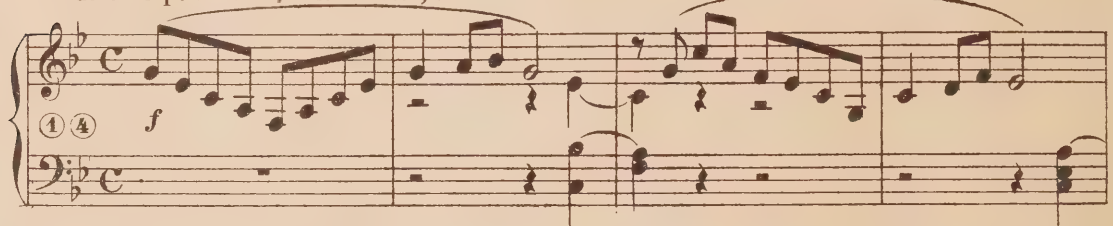


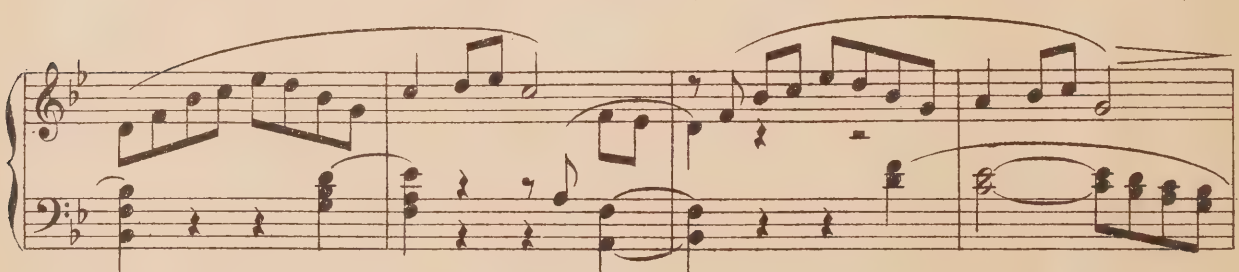
FINALE FA

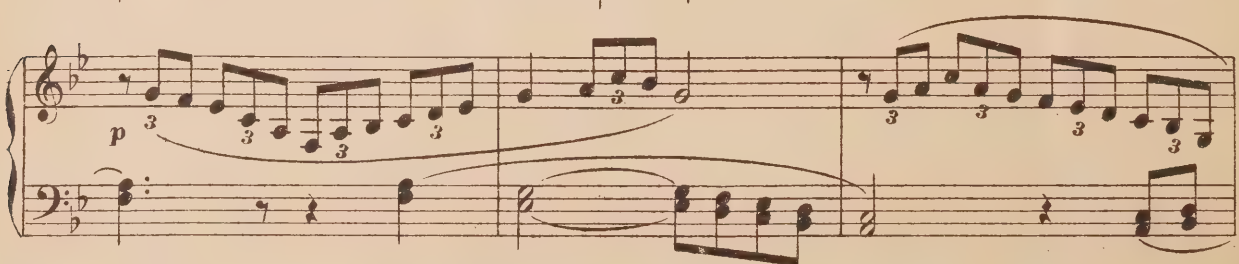
Moderato cantabile.

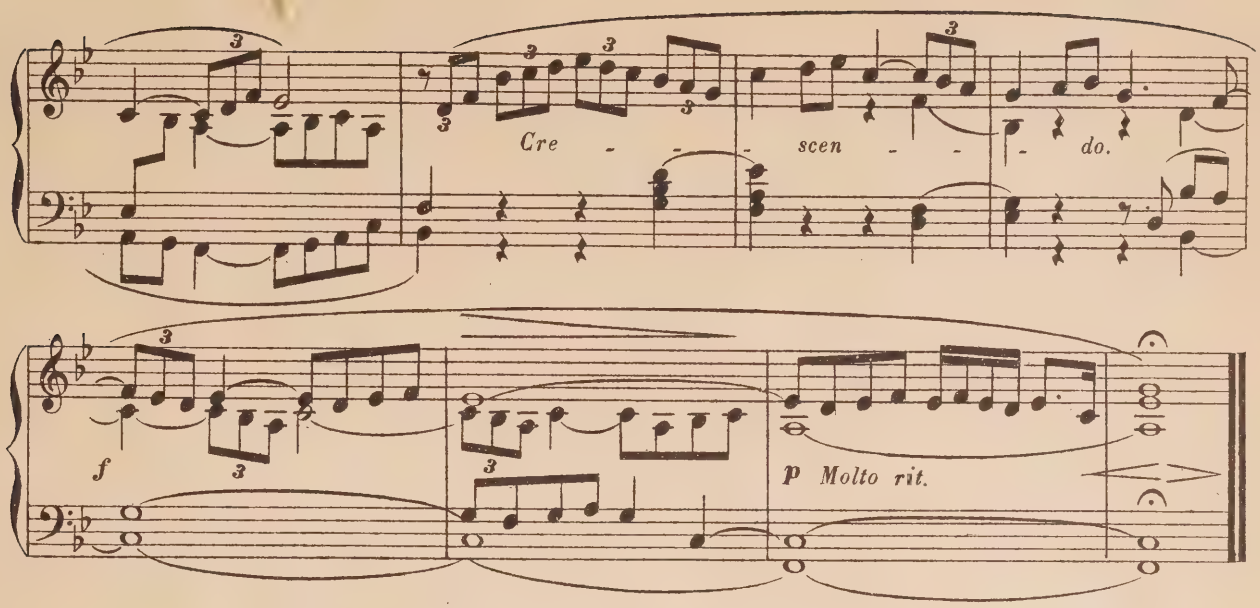
Fonds de 8 p. Gambes, Voix céleste, etc.

N° 110



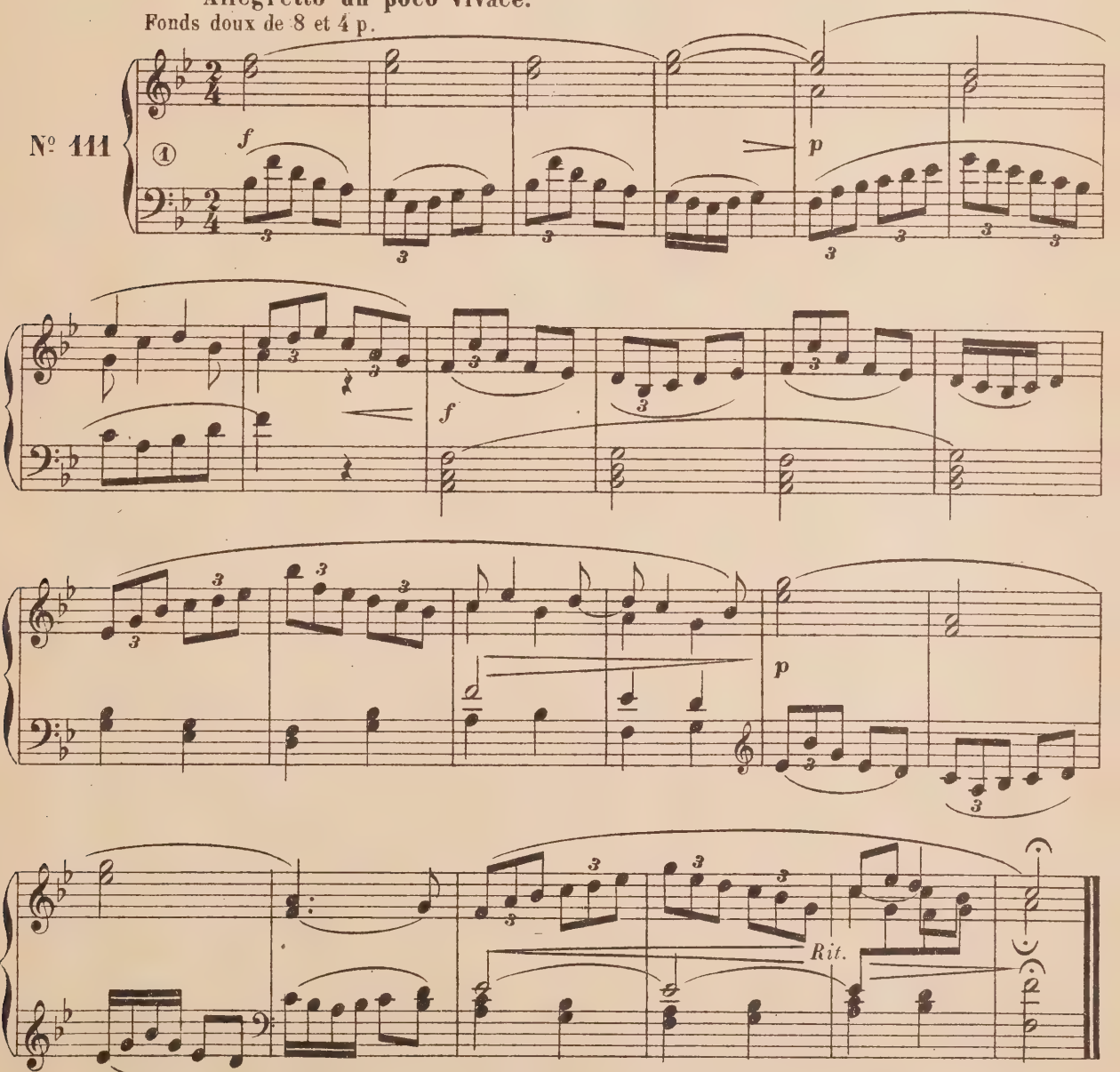






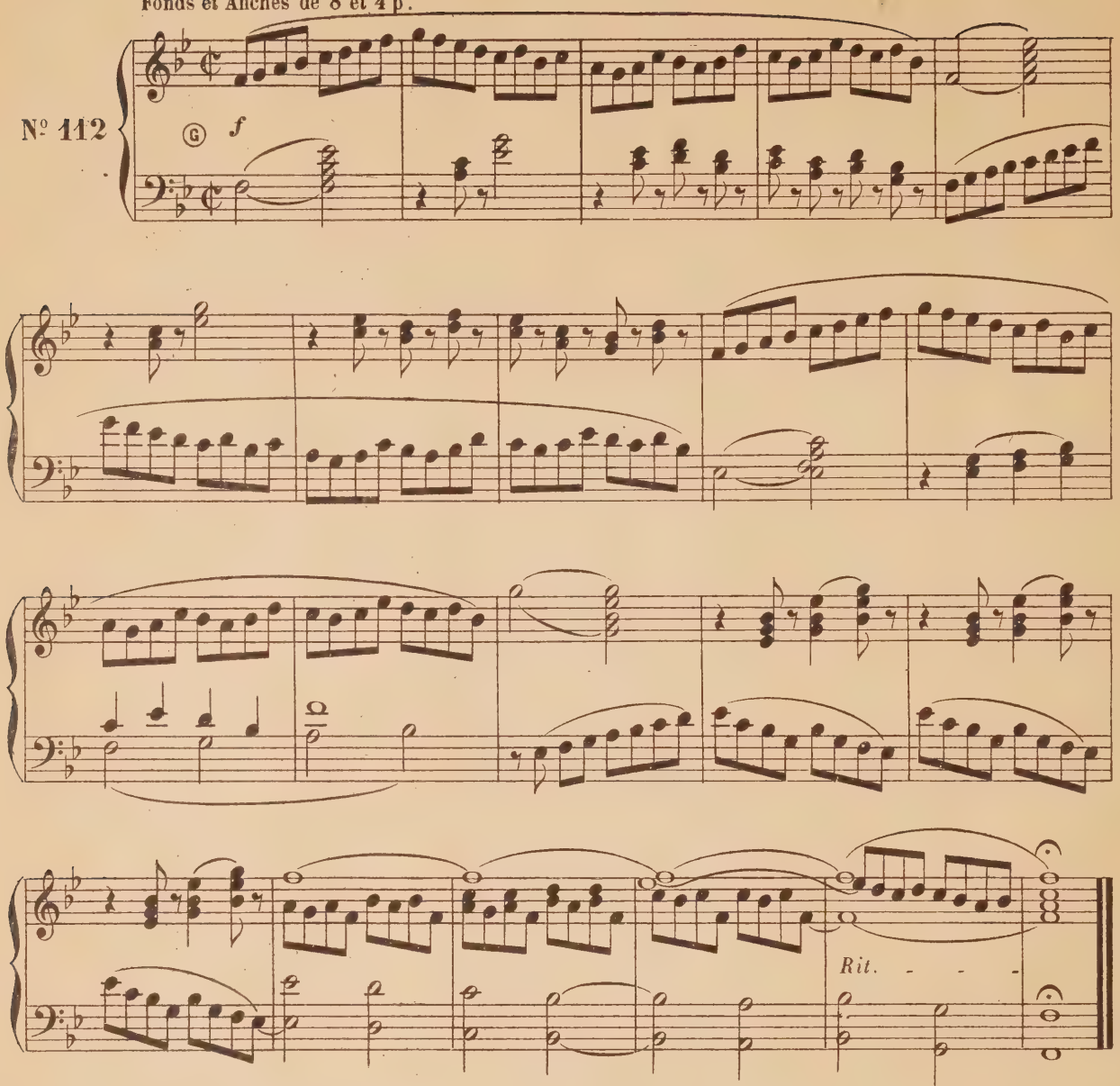
Allegretto un poco vivace.

Fonds doux de 8 et 4 p.



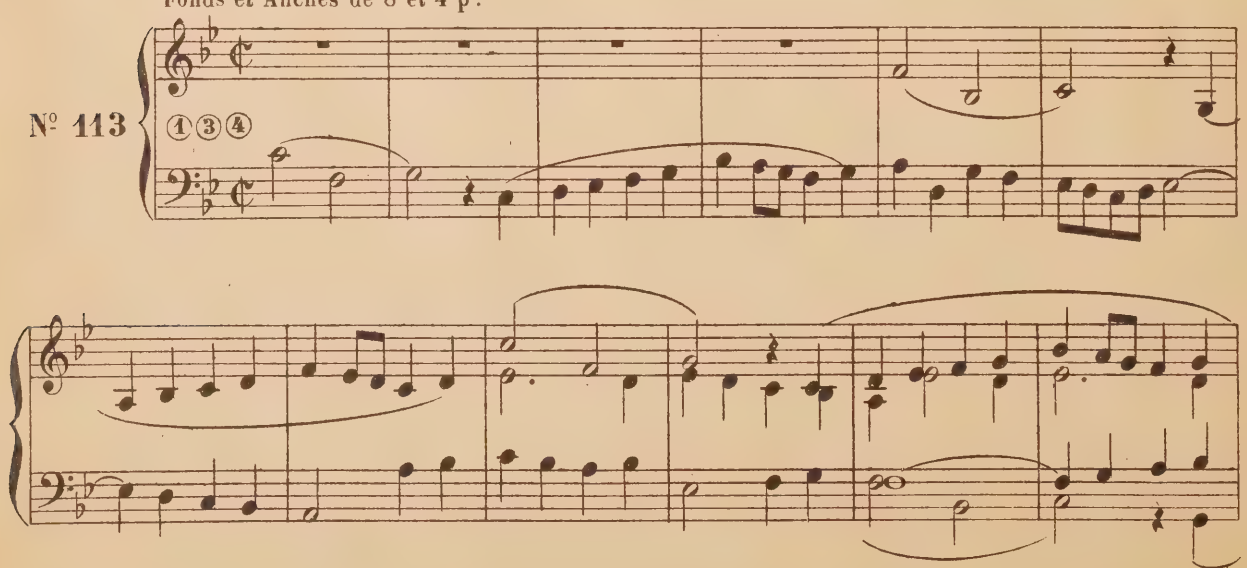
Allegro vivo.

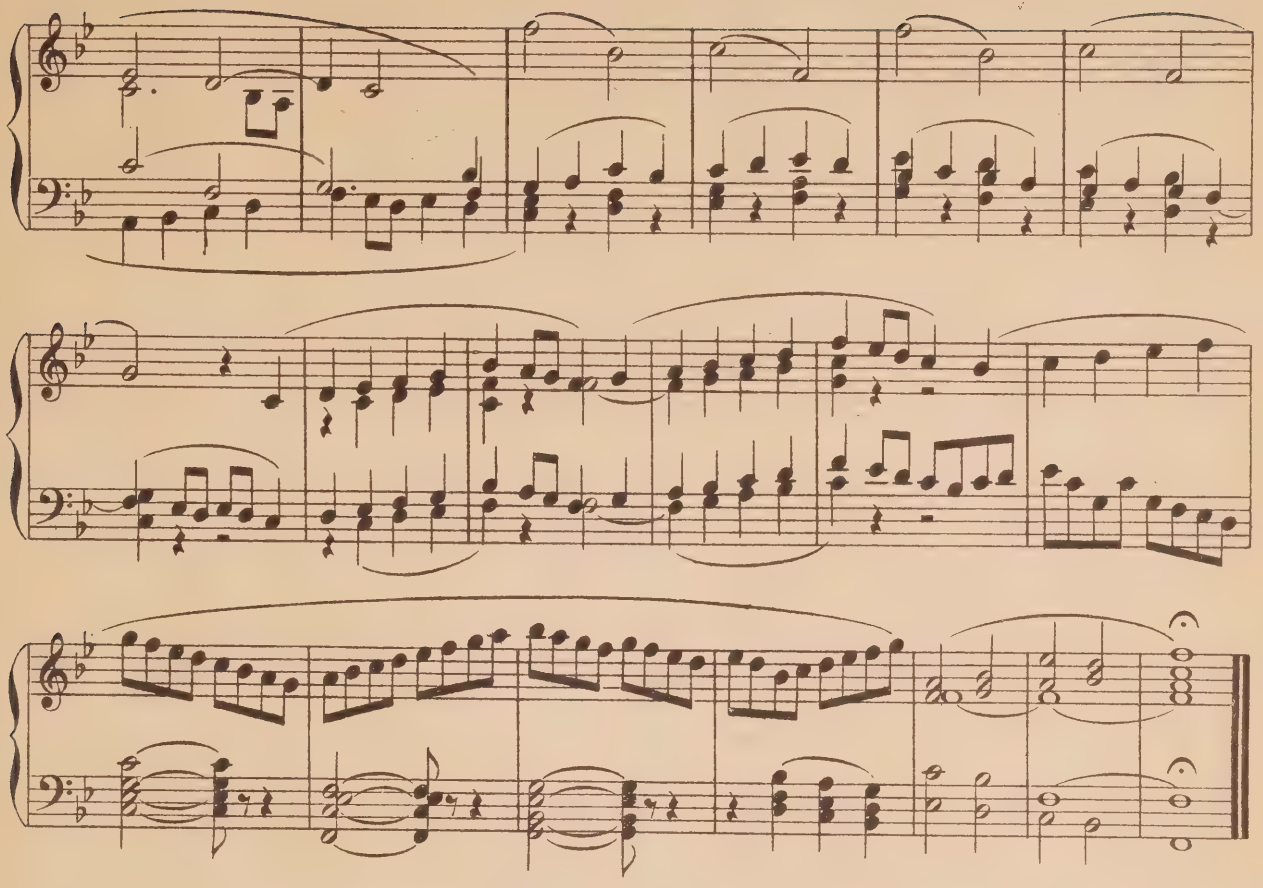
Fonds et Anches de 8 et 4 p.



Allegro moderato.

Fonds et Anches de 8 et 4 p.

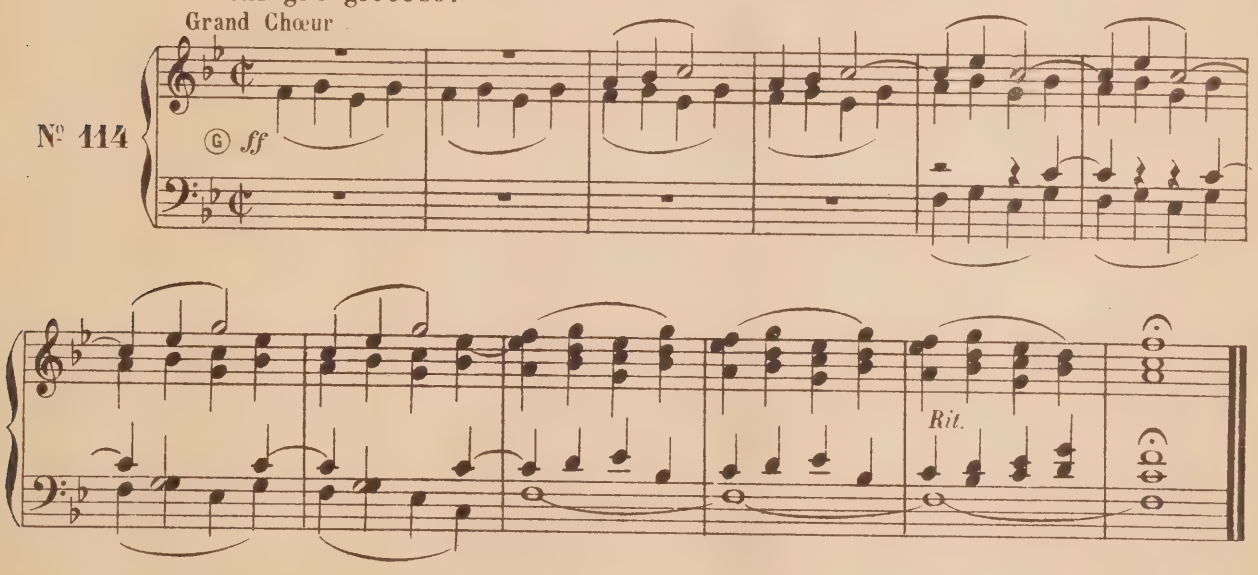




Allegro giocoso.

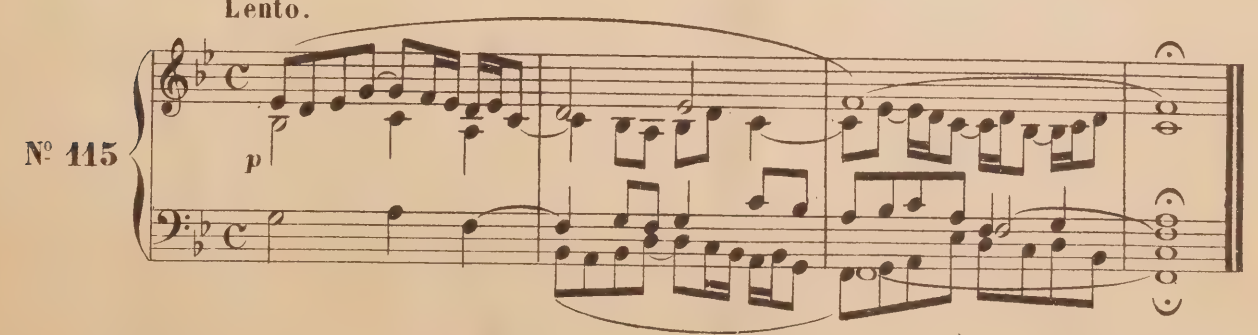
Grand Chœur

Nº 114



Lento.

Nº 115



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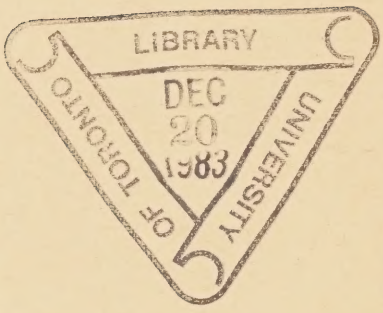
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